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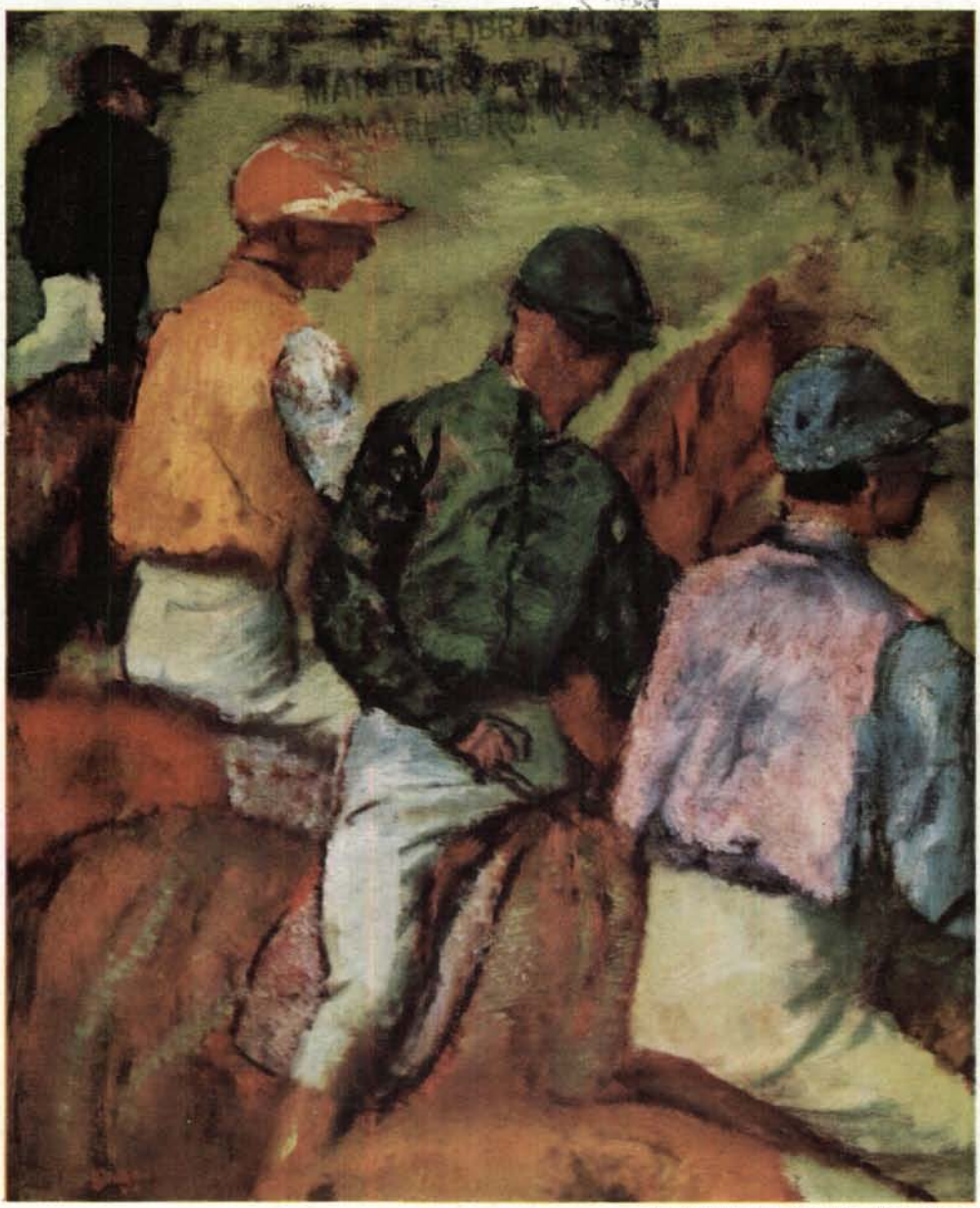

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"Four Jockeys," by Edgar Degas (see Katharine Kuh's report on the National Gallery's 25th-anniversary exhibition)

HIGHER EDUCATION IN PENNSYLVANIA: A CASE OF SCHIZOPHRENIA

By James Welsh

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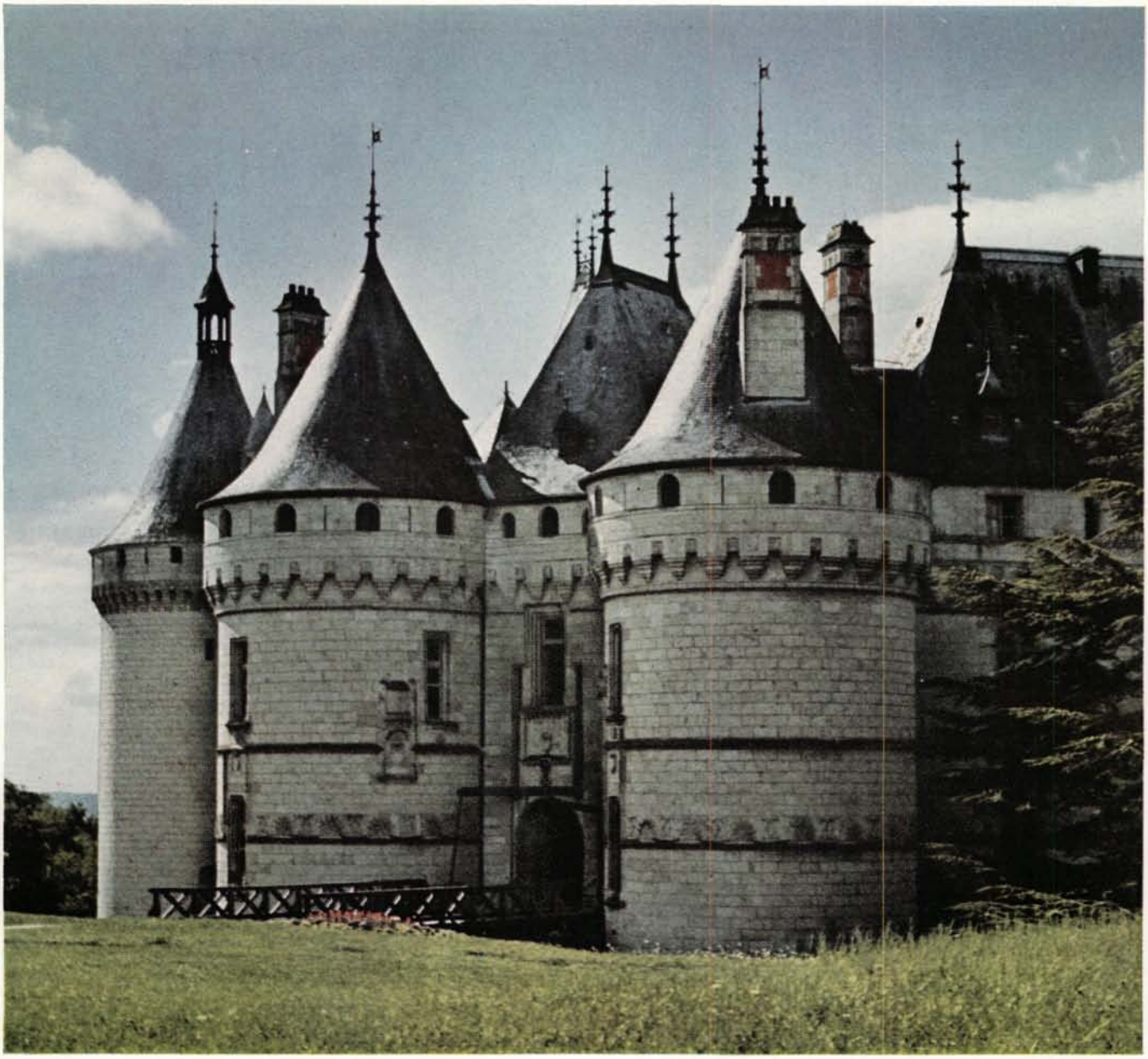

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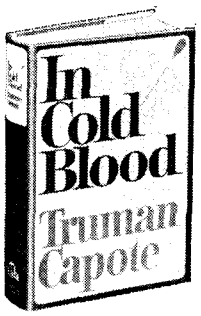

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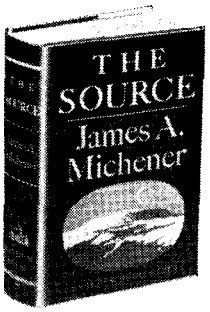

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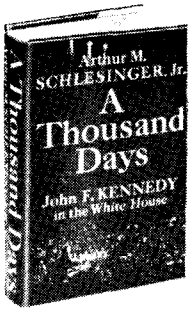

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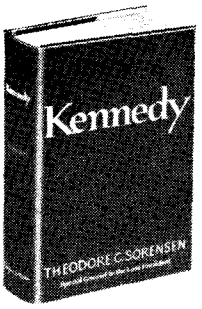

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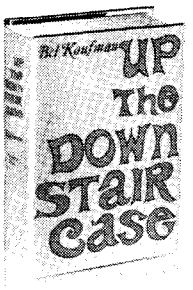

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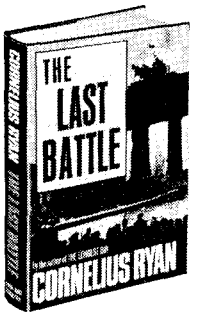

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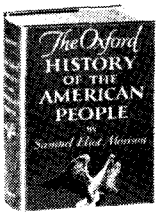

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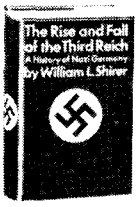

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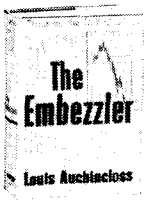

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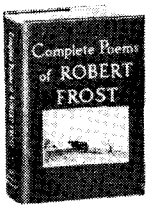

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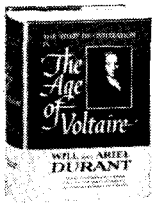

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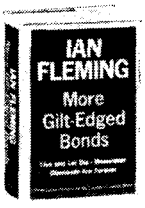

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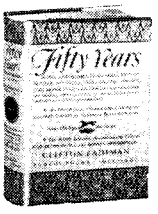

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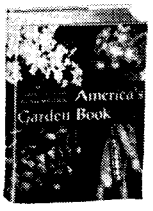

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I find it impossible to describe the writing of Eugene Vale without using superlatives I try to avoid. And my first acquaintance with his work was in a shower of superlatives. I discovered *The Thirteenth Apostle* a few years ago while browsing through an airport paperback rack in an out-of-the-way corner of the world. There, amidst the sex, suspense, and self-improvement, was a single copy of the Fawcett edition.

It proclaimed itself the most extraordinary philosophical novel of our time. On the front and back covers were review quotes the like of which I have never seen before or since—and I live in a world where conversation sometimes seems composed *entirely* of review quotes. On the plane I began a reading experience which still haunts me. It was slow going; Vale does not write in the breezy style which characterizes popular fiction. Many passages were prolonged—and profound. Yet all were integral to the plot and few at the expense of emotional involvement. Running throughout, beneath the surface, was a brooding yet vibrant mysticism. Vale was attempting the ultimate: to define and dramatize man's search for spiritual and individual meaning in an age that many see as secular and conformist. It was that rare novel, one with a power to reach out and work a tangible change in the lives of its readers.

In his new novel, *Chaos Below Heaven*, Vale once again sets his sights on almost impossible heights. Can man control his destiny at a time when technology threatens to outrun all natural safeguards? *Chaos Below Heaven* makes it seem as if we are riding in a rapidly accelerating limousine . . . with no one at the wheel. It is for the reader to decide whether Vale has successfully scaled those pinnacles. But few will deny that in the attempt he has climbed higher than most writers of his time.

L. L. Day

EDITOR-AT-LARGE

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Saturday Review

March 19, 1966

SR: Ideas

23 The War on Weapons, by Arthur H. Dean

26 Breakfast with Dr. Teller: An Editorial

45 Golden Loans for a Silver Anniversary, by Katharine Kuh: A Special Section

SR: Education

66 Higher Education in Pennsylvania: A Case of Schizophrenia, by James Welsh

68 Teaching the Bill of Rights in California, by J. Wilson McKenney

SR: Books

29 Literary Horizons, by Granville Hicks

29 Index of books reviewed

SR: Departments

6 Phoenix Nest, by Martin Levin

12 Trade Winds, by John G. Fuller

16 Top of My Head, by Goodman Ace

18 State of Affairs, by Henry Brandon

27 Letters to the Editor

28 Music to My Ears: Irving Kolodin hears Novaes at the Philharmonic

30 Literary Crypt

52 Booked for Travel: Trevor Christie on the lost city of the Sybarites

54 Literary I.Q.

55 Broadway Postscript: Henry Hewes reviews *Where's Daddy?*

95 Kingsley Double-Crostic No. 1667

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Why many investors are asking brokers about listed stocks.

Here are three points many new investors find attractive when considering stocks listed on the New York Stock Exchange.

With over 20 million Americans now investing in stocks and bonds, it is significant that most of them own securities listed on the Exchange. You may be interested in knowing why many investors who hope to build a richer, fuller life are exploring this interesting group of stocks.

——*——

1. A select "few." For one thing, though less than 1% of the total number of American corporations are listed on the New York Stock Exchange, they earn nearly 65% of all reported net profits and pay about 60% of all dividends. (Would a "second income" from dividends interest you?) These corporations represent leaders of many industries—companies you know and the products or services of which you may use.

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2. A wide choice. If you look for a variety of investment possibilities, you'll find it on the Big Board. Listed stocks include 12 different airlines, 131 utilities, 78 food processors, 40 steel and iron companies—and major corporations in almost any field you can name.

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3. The busiest market. An important feature of listed stocks is the ease and speed with which they can usually be bought or sold. This is because the New York Stock Exchange is the nation's biggest and busiest two-way auction market. Last year, on the average, some 6,176,000 shares were traded each business day. Normally, you can buy or sell listed shares in a matter of minutes.

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Where to start.

But once you decide you want to invest, how do you go about it? We suggest you begin with four things: a rule, a goal, a judgment, a broker.

——*——

Your rule should be to invest only money you won't need for regular living expenses or emergencies. No investment is a "sure thing"—prices go both ways, down as well as up.

How stocks get to be listed on the Big Board.

The Exchange judges each company that applies for original listing on its merits. It may consider listing a stock if, at the time of listing, it meets such guide-lines as these:

* there are 1,700 shareowners who own at least 100 shares each.
* 700,000 shares are in public hands with a market value of at least $12,000,000.
* the company has demonstrated earning power of at least $1,200,000 a year after all charges and taxes.

In addition, companies which apply for listing must agree to issue financial reports to their shareowners and to give owners of common stock the right to vote. There are other guide-lines for de-listing.

Your goal might be to increase the value of your stock so you'll have a comfortable nest egg for later years. Maybe you hope to "hedge" your savings against inflation. Perhaps you'd like to build a portfolio that pays regular dividends. If you're primarily interested in protecting your capital, you might look to bonds. Whatever your goal, make sure it's realistic and completely clear in your own mind.

——*——

Your judgment, in every case, should be based on pertinent facts—not unfounded rumors. Examine the trend of the company's sales and profits. How does it measure up in its industry? Once you've sorted out the facts then bring your judgment into play.

——*——

Your broker should be chosen with the greatest care. We suggest you see a partner or registered representative in one of the Exchange's member firms. Ask him to help you bring your personal investment picture into sharper focus. Ask him for facts. Ask for his opinions. Though he can't always be right, he may stimulate your thinking with his knowledge of the securities business.

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Of Cabbages and Kings

Edited by Martin Levin

Before the Act

THE controversy surrounding a certain New York drama critic, who has been attending previews rather than opening nights so as to have more time to write his reviews, brings to mind past journalists who followed this method. Swatches of their work follow:

ROME, Feb. 6, 1512—Though the paint was still wet and the scaffolding had not yet been removed when seen last week, Michelangelo's new ceiling at the Sistine Chapel seems a promising, if somewhat cluttered work . . .

HONOLULU, Dec. 8, 1941—Pearl Harbor (which I visited on Saturday) had an uneventful Sunday yesterday, as . . .

CALLENDER, ONT., May 29, 1934—On the basis of preliminary labor pains, Mrs. Oliva Dionne gave birth to either a boy or girl last night . . .

WASHINGTON, April 15, 1865—President Lincoln heartily enjoyed last night's performance of *Our American Cousin* at Ford's Theatre, judging by audience response to the play two nights ago . . . —ARNOLD M. AUERBACH.

A Taxing Problem Solved

WHILE looking to Albany and Washington for help in solving the city's financial problems, New York's Mayor Lindsay is overlooking a large pot of gold right in his own back yard. A window tax.

Just look at the endless vistas of soaring glass along the avenues, and then turn to history.

An *impost des fenêtres et des apertures* has been a traditional form of taxation in France since the days of the Valois rulers some 400 years ago. A Bourbon King, Louis XIV, was still levying a window tax when King William III of England adopted it for England to help pay for his costly war against that French monarch.

King William ordered a levy of a shilling a window on all houses in England having more than six windows and a value of more than five pounds' yearly rental. Mayor Lindsay can take heart from the fact that Englishmen accepted the new tax placidly, and the mayor might also benefit from the example of their monarch. A short time before, he had cannily repealed the ancient "hearth tax," the yearly tribute of a shilling per hearth per house, which was highly unpopular. Taxpayers had come to resent the tax principally on account of the collectors, who, over the centuries, had taken to demanding, in addition to a tax on the hearth in the house, large amounts of food and drink, and hospitality of quite a different sort from the women in it as well.

In the first year, the new tax brought to the Crown a tripled revenue of £1,200,000, or roughly $6,000,000. This amount, in terms of today's values, would be more than twenty times larger.

Unfortunately for its future, and ultimately the English treasury, the window tax was raised in 1702, forty-five years after King William's death. This time there was loud grumbling. Throughout London, householders commenced to block or brick up windows, and in turn the tax was raised. Eventually, after six increases, the grumblings increased. Anguished howls swelled into threatening roars until, in 1851, Queen Victoria's government repealed the window tax forever.

If there is any lesson to be learned by Mayor Lindsay and his successors from the history of the window tax in England, it is: Don't kill that goose! Instead, look toward France!

In that country, the window tax has outlasted three ruling dynasties, a sweeping revolution, and two world wars. And always, it has lagged a discreet distance behind the inflationary spiral.

If Mayor Lindsay succeeds in levying a window glass tax, the city is bound to prosper wildly. The only possible loophole may be that some of the glassier buildings may claim just four windows: north, south, east, and west.

—ADELE AND
MITCHELL KENNERLY, JR.

My Blood Is Brassicaceous

I WAS one of the few who failed to get excited over the addition of chlorophyll to chewing gum, toothpaste, and our daily diet. I'm quite sure my system has always contained more than the necessary quota.

It's foolish, I know, to think the average reader would be interested in the autobiography of a nonentity. In fact it might be better for the literary world if a lot of *celebrated* individuals passed up such an impulse. I'm aware there would

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The weather won't always be full of such unpleasant surprises.

Her day began fair and clear. Soon she'll be soaking wet.

Recent ITT developments can one day help change this. For one way to get ahead of the weather is to stay on top of it with a satellite like NASA's Nimbus.

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This space "first" gave meteorologists a dramatic new means for analysis of Earth's atmosphere. For this achievement the American Meteorological Society subsequently cited ITT Industrial Laboratories with the Award for Outstanding Services to Meteorology.

The next Nimbus will carry an advanced nighttime camera as well as a newer ITT daytime camera for 24-hour, round-the-world weather data from space.

Another ITT daytime camera is scheduled for NASA's Applications Technology Satellite (ATS). It will report weather patterns over a large area of Earth from a position 22,300 miles in space, synchronized with Earth's rotation.

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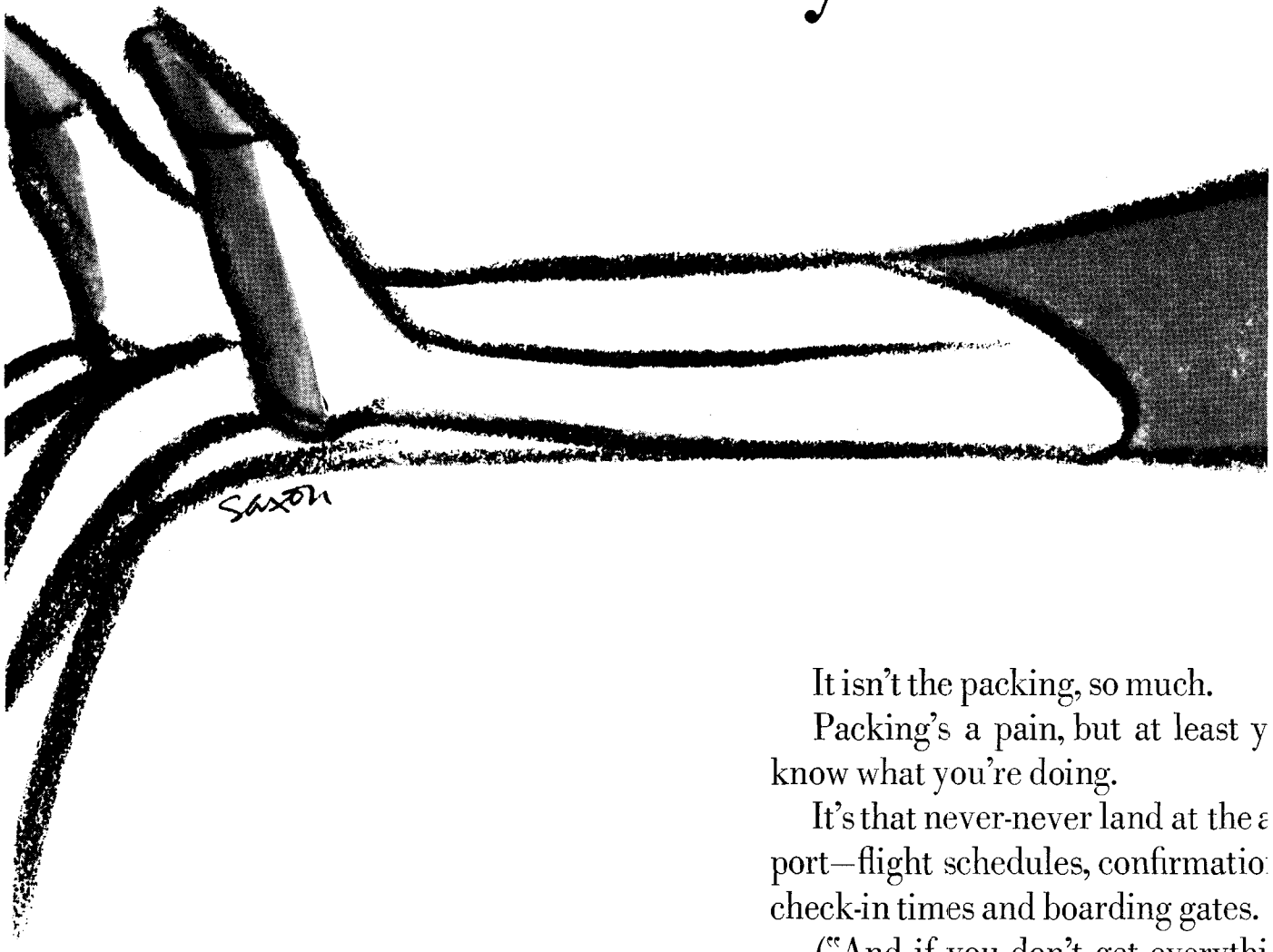
If the thought of a trip gives you a headache, we know how you feel.



It isn't the packing, so much.

Packing's a pain, but at least y know what you're doing.

It's that never-never land at the a port—flight schedules, confirmatio check-in times and boarding gates.

("And if you don't get everythi just right, they yell at you.")

We know how you feel.

And we don't expect you to kn everything about something you' never done before.

We have people who take everythi

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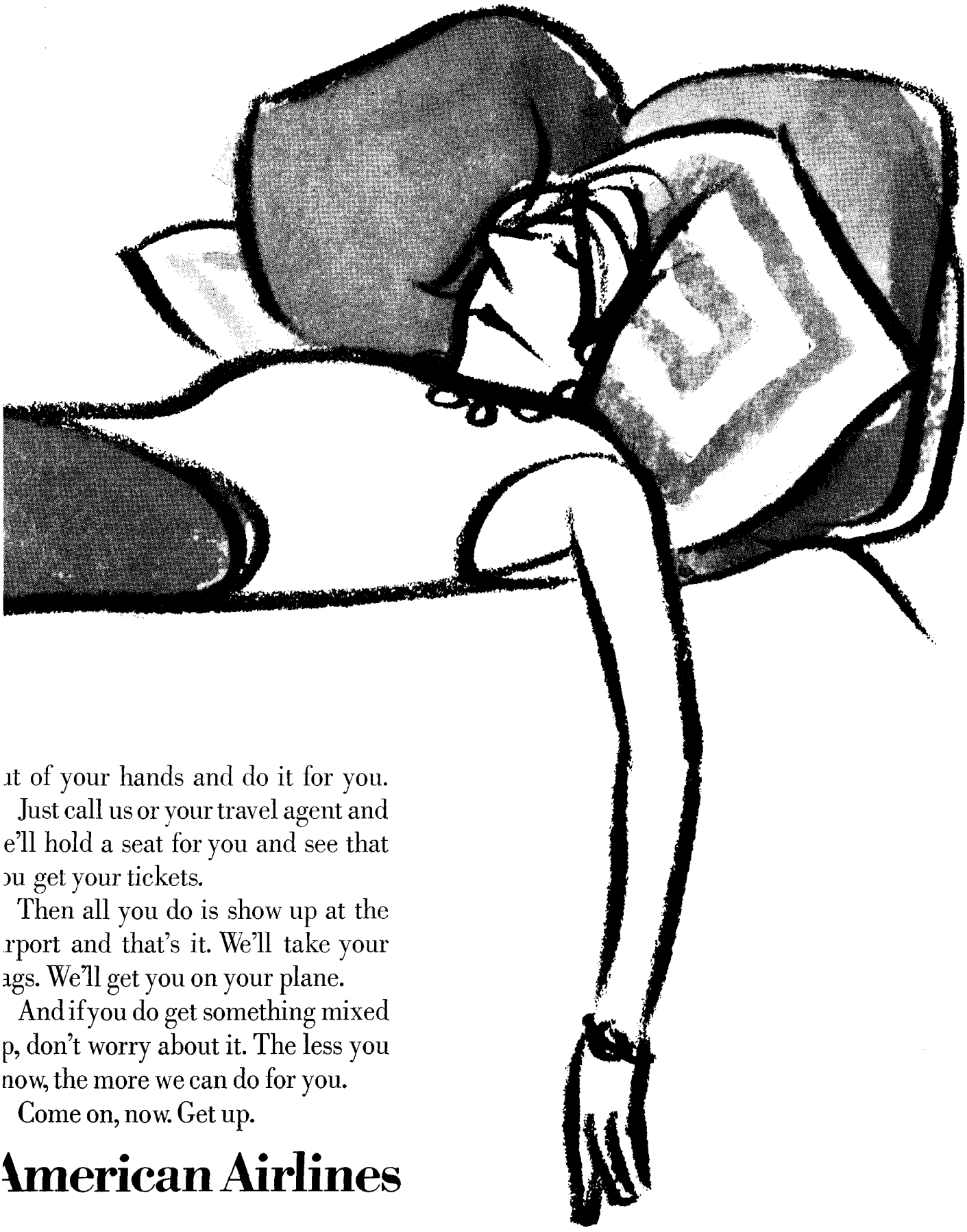

ıt of your hands and do it for you.

Just call us or your travel agent and e'll hold a seat for you and see that ɔu get your tickets.

Then all you do is show up at the rport and that's it. We'll take your ıgs. We'll get you on your plane.

And if you do get something mixed p, don't worry about it. The less you now, the more we can do for you.

Come on, now. Get up.

American Airlines

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ALWAYS LISTEN TO YOUR GRANDFATHER!

When Grandfather Miller began brewing Miller High Life beer in America, after being a famous brewmaster in the royal Hohenzollern castle in Europe, he prophesied, "There will always be enough people who want the very finest . . ." Grandfather was right!

In fact, today, Miller High Life's exceptional quality and costlier ingredients are so much in demand our sales have set all records . . . increasing over 32% in the past two years.

This should teach us three things:

. . . The tradition of quality is good to protect and guard;

. . . The standard of living is growing tremendously as people want the best; and,

. . . Always listen to your Grandfather.

The Champagne of Bottle Beer

be absolutely no interest in mine, if my beginning hadn't been so unusual. The amazing truth is that I didn't arrive by way of a stork's claws or a doctor's satchel—I was found in a head of cabbage.

Mrs. Wallace made the discovery. The setting was a small mining village in Pennsylvania where Mrs. Wallace performed as midwife when not too busy in her confectionery shop. The woman and my mother were close neighbors. The lone doctor in the vicinity, hired by the mining company at a monthly salary, was naturally rather difficult to locate in an emergency, so it had been prearranged for Mrs. Wallace to be summoned. When the crucial moment arrived, my sisters, ages eight and ten, were dispatched to tell the midwife she was wanted. That was the era when innocence made the younger set more acceptable.

Before setting out on her errand Mrs. Wallace snipped a huge head of cabbage from her garden. The girls were impressed by its size. They were told it was being taken to my mother and they were made to feel important by being put in charge of the shop during the owner's absence. It was also suggested they might entertain themselves by doing some housecleaning, which was a tricky way of getting the ashes removed from the coal stove.

An hour or so later my father arrived at the Wallace house to tell my sisters they had a new brother. Back in their own kitchen they wondered why a lot of cabbage leaves had been left on the table. Mrs. Wallace explained how she had found a baby in the cabbage and she escorted them to my mother's room to see for themselves. She said my wizened appearance was caused by being crowded against the hard veins of the cabbage leaves. That was the final proof --there was no reason to doubt a tale so obviously authentic.

Throughout my childhood I was a cabbage-head baby who never questioned the miracle. If I chanced to overhear the matter being doubtfully discussed I would promptly set out for the candy shop and ask Mrs. Wallace to repeat the story. Her descriptions never varied. She always said I was very fortunate to be covered with skin instead of leaves. I wholeheartedly agreed. Who would want to look like an Irish armadillo?

To this very day I am bored by people who insist the procedure was a hoax. Mirrors convince me they are wrong. I'm frequently green around the gills, a condition I can readily associate with my watered and hoed ancestry.

And I shudder when I think of the many reckless cooks who throw untested cabbages into pots of steaming corned beef. It's downright cannibalistic.

—William W. Pratt.

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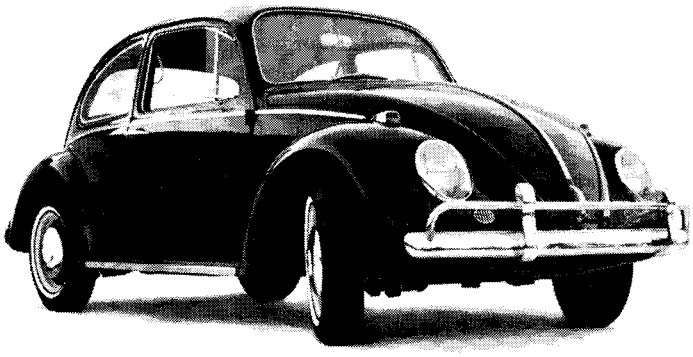

Don't let the low price scare you off.

$1574.*

That's the price of a new Volkswagen.

But some people won't buy one: They feel they deserve something costlier. That's the price we pay for the price we charge.

And some people are afraid to buy one: They don't see how we can turn out a cheap car without having it turn out cheap.

This is how:

Since the factory doesn't change the bug's shape every year, we don't have to change the factory every year.

What we don't spend on looks, we spend on improvements to make more people buy the car.

Mass production cuts costs. And VWs have been produced in a greater mass (over 10 million to date) than any car model in history.

Our air-cooled rear engine cuts costs, too, by eliminating the need for a radiator, water pump, and drive shaft.

There are no fancy gadgets, run by push buttons.

(The only push buttons are on the doors. And those gadgets are run by you.)

When you buy a VW, you get what you pay for. What you don't get is frills. And you don't pay for what you don't get.

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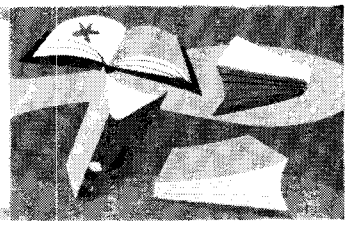
Trade Winds



If you really want to be well-rounded in this best of all possible worlds, it's your duty to keep informed about showbiz, and there's no better place to do this than in the pages of *Variety*. It's a simple and quick job, too, because no journalistic organ extant can squeeze as much information into its headlines, provided of course, you have a *Variety*-English dictionary close at hand.

Ever since this venerable publication headlined the story about rural theaters that turn down rural-subject films with STIX NIX HIX PIX, *Variety* has stood at

the head of the class in headline-writing. The tradition is still very much alive today, to the enrichment of the English and journalese languages.

Pick up any issue, and you'll not only be kept abreast of the showbiz times, but you'll have an easy lesson in headline writing.

In a recent issue, for example, you could catch up on the scene in no time flat. A sampling of how films were going in various parts of the country was typified by the headline: 'OSCAR' MIGHTY $30,000, DET.; 'FLINT' SMASHEROO 18G, 'RACE' SHARP 14G. For the unitiated, this simply meant that in Detroit the film *The Oscar* had grossed a neat $30,000 for the week, while *Our Man Flint* was a socko boff with a gross of $18,000. *The Great Race* wasn't doing too badly either, with a box office take of $14,000.

'DACHSHUND' BOFFO 30G, K.C.; 'JULIET' FAT $3500 didn't need much translation, merely indicating how the films *The Ugly Dachshund* and *Juliet of the Spirits* were courting the box office in Kansas City.

You might have taken a little more time to decipher the news that 'MFL' PASSES '10 C.' On the other hand, if you thought deeply, you could easily figure out that *My Fair Lady*'s film version had just succeeded in passing the lengthy run of Cecil B. DeMille's *The Ten Commandments*. The latter film ran seventy weeks at New York's Criterion Theater, but *Lady* moved into its seventy-first week on February 23, with the end of the run still not in sight. Some 950,000 people have seen it at this theater alone.

Less cryptic was NON-FAVE SISTER SAYS SHE'LL SUE. It was *Variety*'s way of announcing that a less-favored sister of the late showman Billy Rose is not altogether happy about the division of the estate he left.

If you wanted to learn more about director Arthur Penn's confused flare-up with Columbia Pictures, you could follow through by reading ONE MAN'S POISON PENN IS ANOTHER MAN'S MISQUOTE IN 'CHASE' BROUHAHA. The news story went on to explain that the preem week (opening week) for the film *The Chase* was threatened by an article Penn wrote for the *New York Times* about the interference he encountered while directing the picture in Hollywood. Nobody is reported very happy about the film, especially screenwriter Lillian Hellman, who was planning her own blast in the *Times* at Director Penn.

When your eye fell on CLASS-UP, SPEED-UP PASTURES (with a subhead reading OZONERS QUEST: 'LIGHT'SCREEN), you'd really not be with it unless you recognized that 'pastures' are shoddy drive-in theaters (D-Ins, *Variety* calls them). There's a big move on to upgrade the image of the D-Ins, while the subhead refers to the problem of making films visible and clear while there's still daylight. Ozoners, of course, are outdoor theaters.

On the television rating scene, the headline ARE'S PHILLY 'OOPS!' UHF DOES SHOW UP was no joking matter for two Philadelphia ultra-high-frequency stations that were accidentally skipped in the American Research Bureau's latest rating reports. The rating service announced that their audiences were too low to show up in their reports, but later acknowledged its mistake. The correction, according to *Variety*, cost them "a sum in five," meaning five figures. You can see how touchy things are in the showbiz world.

Moving along to the rapidly deteriorating world of music, the headline RAZZBERRIES FOR GRAMMY'S (Subhead: BLAST BRUSHOFF OF R&B GROOVE) referred to the awards known as Grammy's, the record industry equivalent of the Emmy and Oscar awards. The brou-

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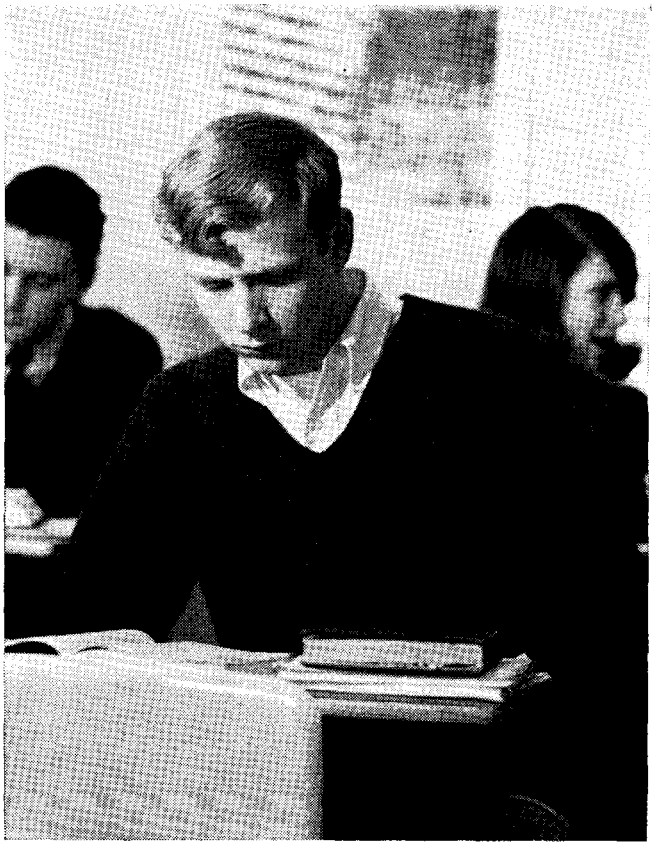
He's learning to remember the Alamo and the Maine but he can't remember breakfast



For this student and thousands like him, breakfast has become the forgotten meal.

All too often, lunch is the first meal of the day for this teen-ager. He used to eat breakfast every morning —and he liked it. He felt better. But gradually his family stopped observing that regular mealtime procedure. Oversleeping and morning chores crowded it out of the schedule.

Now he eats a candy bar between classes to tide him over till lunch. His dad gets by on his morning coffee break and his mother usually settles for a piece of leftover pie around 10 o'clock. This is not the kind of breakfast needed to get the day off to a good start—nor is this family an exception.

Did you know that:

about ½ of all adults skimp breakfast or skip it altogether?

1 out of every 5 school children starts the day with an inadequate breakfast?

⅔ of all teen-age girls skimp or skip breakfast?

⅓ of all teen-age boys skimp or skip breakfast?

Your family needs a satisfying, well-balanced meal before starting the day. Fortified with a good breakfast, they'll keep alert and fit all morning long. They'll work better, play harder and get more accomplished. To make sure you're giving your family the nourishment they need at all three daily meals, use the Daily Food Guide.

The Guide suggests four basic food groups that include all the known nutrients and provide a foundation for a balanced diet. The groups are: (1) Milk and Dairy Foods; (2) Meats, Fish, Poultry, Eggs; (3) Fruits and Vegetables; (4) Cereals and Breads. Complete details are given in the Daily Food Guide. A free copy is yours for the asking. See offer below.

Family Fitness Starts with a Well-Balanced Breakfast

Well-balanced meals, along with adequate exercise and plenty of rest, are essential elements in keeping your family fit and healthy. So don't short change your family's well-being by denying them and yourself the nourishment we all need to start each day right.

Now is the time to set up your own family fitness program. For information, write to the President's Council on Physical Fitness, Room 1031, GAO Building, 441 G Street NW., Washington, D. C. 20203.

For your FREE copy of *Family Feeding For Fitness And Fun*, which includes a copy of the DAILY FOOD GUIDE, write to the Public Relations Department, American Dairy Association, 20 N. Wacker Drive, Chicago, Illinois 60606.

a message from dairy farmer members of

american dairy association

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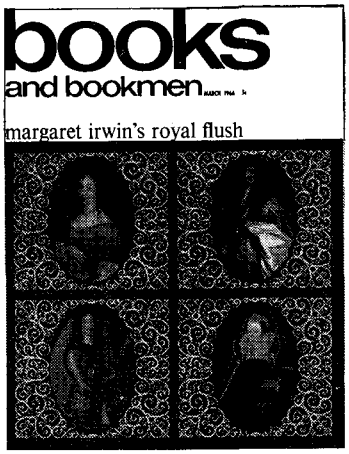

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books
and bookmen
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haha (surely you can sense the meaning of the word without a glossary) seems to be centered on the conflict between r&b (rhythm and blues) and c&w (country and western) categories. The latter has been favored in the award process, and a lot of people are unhappy about it. Jerry Wexler, veep (vice president) of Atlantic Records, expressed himself eloquently in *Variety*'s pages: "I yield to no one in my admiration for c&w music," he stated. "It has inestimable value, both commercial and esthetic, and its place in the American cultural scene is beyond measure. The same can certainly be said about r&b. It is not my notion to set up a dichotomy and to pit the worth of r&b versus c&w music. However, an r&b hit is known to sell in the hundreds of thousands."

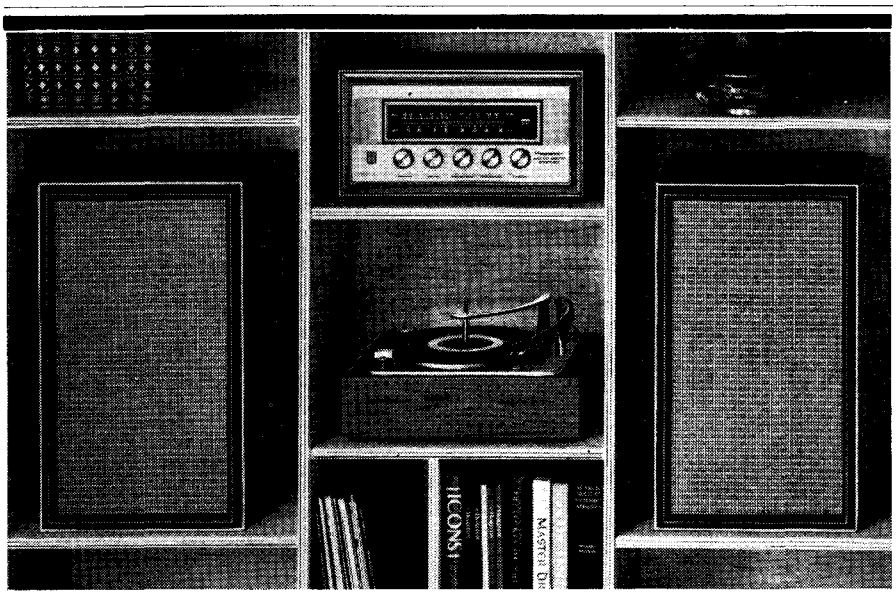
With the precipitate nosedive popular music has been taking in the past several years, it's hard to get excited about any upheaval in the business. There was one refreshing headline, however, that read: FOURTEEN IRISH SINGING NUNS WAX SINGLE TO AID BLIND. It referred to a "pop single" (78 single record) that the Medical Missionaries of Mary did to create funds for the blind people of Nigeria.

What other paper could compress so well the fact that the legitimate stage was having a rough time at the moment by saying: B-WAY SPOTTY: MAY DITTO THIS WEEK—TRYOUTS NSG?

On some occasions, *Variety* likes to use a form of reverse showmanship, just to prove its independence from the mainstream of the American press. At the time that Prince Rainier and Grace Kelly were in the elaborate process of getting married, every paper in the country screamed with headlines about the event.

Variety would have none of it. If you looked carefully at that time, you could find a buried item far in the back, along with a list of other marriages. It read: "Married: Grace Kelly, actress, to Prince Rainier III, non-pro."

—JOHN G. FULLER.



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Astro-Sonic Stereo is unsurpassed in the re-creation of sound. Advanced solid-state (no tubes) tuner/amplifiers matched with high-efficiency speaker systems bring you superb high fidelity and unequaled tonal dimension. Micromatic record player eliminates pitch distortion, record wear. All this, yet Astro-Sonic systems cost less than most ordinary components. See your Magnavox dealer (Yellow Pages) and save middleman costs.

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SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1666)

QUEEN VICTORIA:
DEAREST CHILD
(Edited by Roger Fulford)

We are somewhat shocked at your speaking of "those horrid Yankees"—when Bertie was received in the United States quite* as no one has ever been received anywhere, principally from the (to me incredible) liking they have for my unworthy self.

* *Word inserted to get the needed Q.*

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Meet Madame Modiste celebrated seamstress of Livonia, Mich.

She's never worked for Pauline Trigere or Bergdorf Goodman. Yet her professional skills help keep you in the height of fashion . . . if you own a General Motors car. She's a seamstress at a GM Fisher Body plant, one of three thousand whose deft needlecraft turns rolls of upholstery materials into smart, superbly fitted seat coverings—more than seven million times a year.

These talented "couturières" work with cloth, vinyl fabrics, and soft, genuine leathers in the process of creating the designs you see in General Motors cars. The inviting interiors they produce unite with some 170 car models from which today's highly selective car buyer may choose.

General Motors car interiors are fashioned and selected by trained specialists of taste and discernment. But their abilities would be wasted without the practiced hand of the expert seamstress. She is one of the people who keep GM in the automotive styling forefront.

GM General Motors Is People...making better things for you

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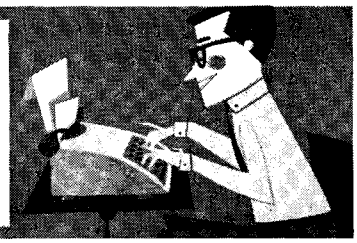
Top of My Head



Behold the Phone

IF YOU own any shares of AT&T—and I'm sure everyone does—you have been aghast, if not outright panicky, at the way the price of Big Telephone has been dropping on the Big Board. It's rather expected of other stocks, but not AT&T—the parent company, the widow's mite, the father image of all the shares on the stock exchange. Or as a lady close to me aptly put it, "If AT&T is no good, there's no use talking."

Of course we know that the reason is not that AT&T isn't doing a brisk business. They have fine locations, centrally located on any street everywhere, and if you manage somehow to acquire even a few shares of it you are bound to be a winner. As anyone will testify who has ever played Monopoly.

As a matter of fact, if the only phone calls being made were from harried owners of the stock asking the broker how it was doing, the stock would, under ordinary circumstances, soar. And why is it not soaring? After all, AT&T is, of all the stocks on the exchange, the bellwether, if I may say so. (And why may I not?)

It is not soaring because at the moment, and by some estimates for the next ten years, the Federal Communications Commission is investigating our AT&T company. The FCC is determined to discover just what AT&T is doing that it makes so much money. I don't pretend to understand any of the financial details of this vast communications complex, but I ran across one way our parent company, our widow's mite outfit, our father image stock, is making money, and I suggest the FCC start there.

It happened at an airport in Florida when I was calling a man in New York to tell him I would be late for an appointment. I have a telephone credit card and I had forgotten how to place a long distance phone call over a pay phone with my card. I deposited a dime and told the operator my problem. She explained how to make the call. I hung up. The dime did not come back.

I deposited another dime and told the operator the circumstances under which my dime had not been returned and asked why. She replied she was sorry but if I would give her my name and address she would send me the dime. I said I didn't want the dime. I wanted to know why it hadn't come back. She said she didn't know but if I gave her my name and address she would send it to me. I said I didn't want the dime, or stamps, or a new light bulb for my princess phone. I only wanted to know why I didn't get my dime. She said she was sorry, but if I gave her my name, etc., etc. I said "Are you a recording?" She said no, but if I gave her my na—I hung up.

And that dime didn't come back, either. Well, by this time I had forgotten the instructions the first operator had given me so I deposited another dime and got the instructions. This time the dime came back. Is the FCC going to be satisfied with one out of three?

Perhaps you are asking how come the FCC picked this time, after all these years, to investigate AT&T. There has been no explanation but I have a theory. I always have theories about things like that. The theories are always incorrect but they are delightfully diabolical. They take the form of little fairy tales. May I share this one with you?

Once upon a time in a mythical kingdom there lived a king whose name was King Second. He was a munificent ruler and gave his subjects all the necessities of life and many of its luxuries. Among these was a television set in each home. King Second owned the television station in his tiny kingdom.

After ten or twelve years the subjects became unhappy with the TV programs they were being subjected to. They pleaded with the king to order better entertainment. The king's counselors advised him to order the commissioners to investigate the drab entertainment being broadcast by his TV station. But the king was obstinate.

"No," he said. "The commissioners cannot investigate TV because I am about to command them to investigate our telephone system and that will keep them busy for many years. I am a television station owner first. And a king second."

—GOODMAN ACE.

SOFT AS A KISS
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RARE SCOTCH WHISKY
A BLEND of superbly light 100% Rare Scotch Whiskies distilled and blended in Scotland
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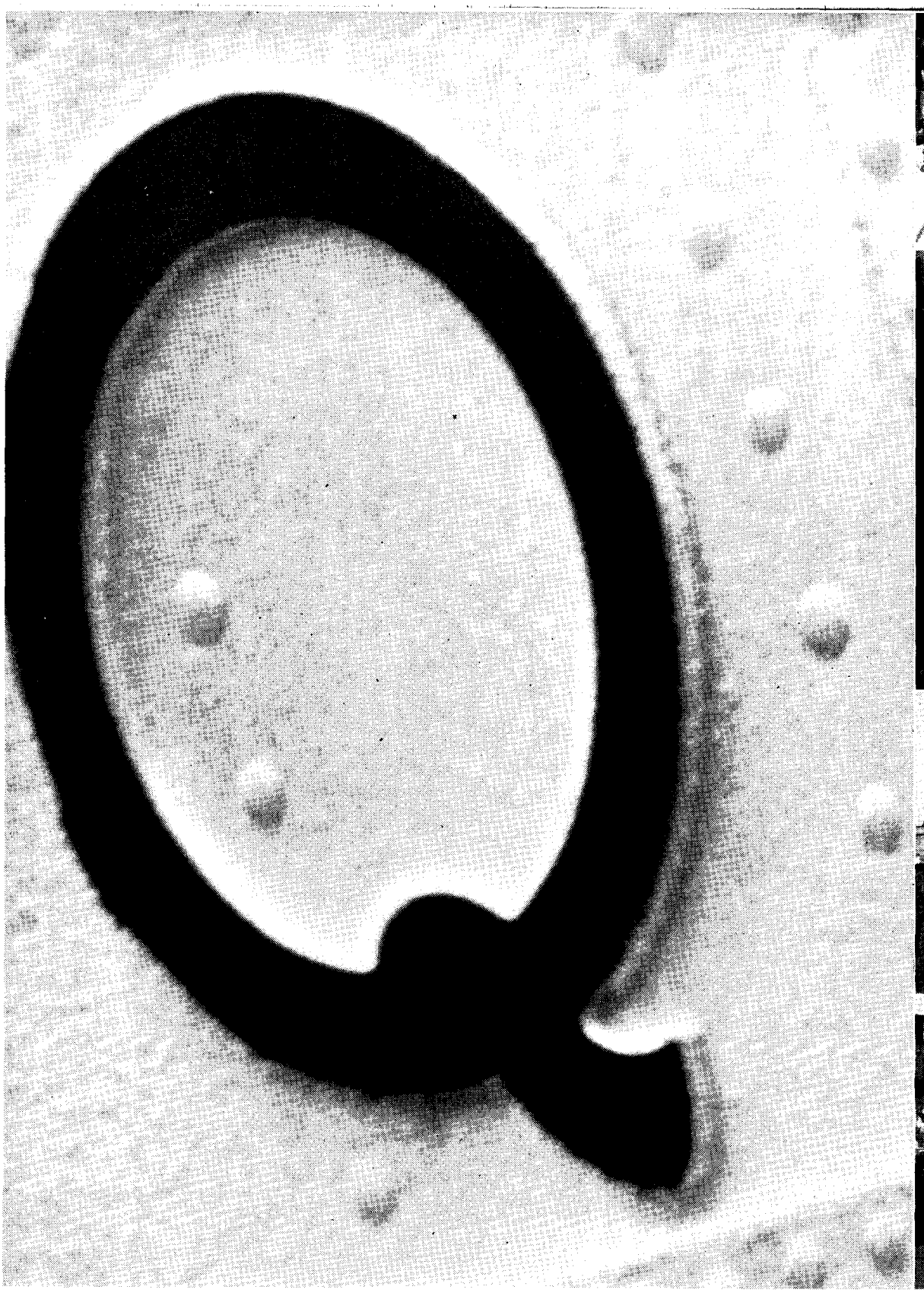

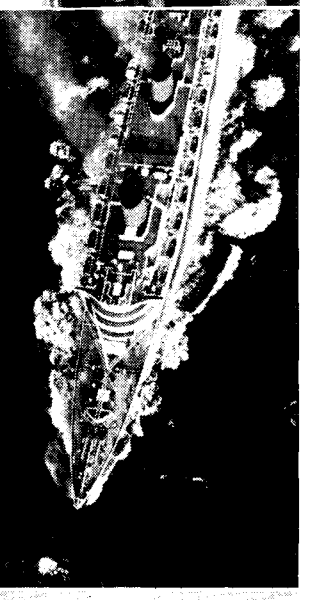

big name

Q for Queen Elizabeth. Q for Queen Mary.

Biggest names afloat. Biggest bargains afloat...with more room to give you more luxury aboard.

Begin your vacation with a vacation. 5 days of relaxing resort life to Europe. It's all in the fare: all the food you can eat, all the fun you can have. Swim. Sun. Party. Play. Go nightclubbing. Dance till dawn. The time of your life! So much so you'll wish the crossing took longer. Sail. Soon. Big.

Any Wednesday. **CUNARD QUEENS**

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Nobody needs it. If all you want is flame, you can make do with matches or a Brand "Z" flintstone lighter. But some (few) people are blessed with a taste for beauty, perfection . . . excellence. They will be interested in the ELECTER that ignites as if by magic: no wheel, no flint, no click, no miss, no flaring flame. The ELECTER is electronic and supremely elegant in design.
You can pay a little more for a lighter almost as good if you drive to Chicago's Loop, New York's Fifth Avenue, or San Francisco's Post Street where you pay for the pleasure of posh surroundings and Etonian accents. But if you wish to pay only for the lighter, we assure you the ELECTER is the ultimate means of producing. without fail, the right-sized flame instantly. What's more, under normal use the ELECTER is guaranteed to light for 2 years (without miss) before replacing the power source. And one year without adding butane. Finally, let it be known there is not another table lighter that looks so distinguished and impressive just sitting there. (We make no apology for romancing good taste. It is something more homes and offices should be on better terms with; don't you think?)

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SR-0319

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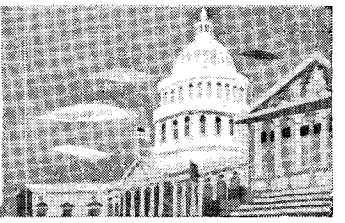
State of Affairs



Throwing a Party

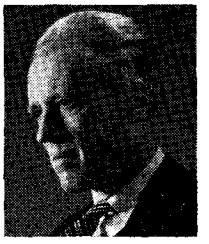
PRESIDENT KENNEDY that night did not mean to go to the unveiling of the newly acquired *La Liseuse* by Fragonard at the National Gallery, but having come as an unexpected guest to a dinner party at a friend's house whose destination after dinner was the National Gallery, he insisted that there should be no change in the program. "Jackie," he said, "would like me to go and see the painting." When we returned from the gallery that night to our host's house, the President, who did not pretend to be an art connoisseur, said: "It makes an enormous difference when you go through a gallery if you have somebody who knows how to explain it all."

The man who turned that evening for him from duty to pleasure was John Walker, the director of the gallery. I was not surprised. Johnnie Walker is not only an expert and a connoisseur, but a marvelous conversationalist. There are fewer and fewer of them these days. But at his house (as at Alice Longworth's, Mrs. Robert Woods Bliss's, the Lippmanns' and a very few others) this dying art is still very much alive.

This year Johnnie Walker, who has the most infectious laugh of anybody I know, is in the happy position of presiding over the twenty-fifth anniversary of the National Gallery (see page 45), the age of puberty as most galleries go, but as this one goes a mature age indeed. And one in which his predecessor, David Finley, deserves a solid share.

National galleries as a rule are the result of collecting over generations. But as so often in this country, things mushroom almost overnight. Twenty-five years for a great collection of paintings is almost no time at all. It is certainly unique. The Louvre, the Prado in Madrid, the National Gallery in London, and all the other really great European collections were centuries in the making. But Americans were for many years caught up in the business of building rather than collecting. As recently as the Twenties the American impressionist Mary Cassatt lamented the scarce opportunities in this country for American painters to study old masters (she spent most of her own life in Europe).

When Andrew Mellon decided to erect the National Gallery it was certainly none too soon. There were still a number of important, ready-made, uncommitted private collections available whose owners—as Lord Duveen, Mellon's art counselor, cleverly foresaw—would yearn to see themselves immortalized between the splendid marble pillars of one of the most imposing buildings to be found in the nation's capital.



John Walker

It was in June 1937 that the ground for the new gallery was broken. Its architect was John Russell Pope. The doctor who told Pope that same year that he had cancer recalled recently that at the time of his diagnosis he told Pope that he probably didn't have more than six months to live, but that if he underwent surgery there was a fifty-fifty chance of his recovering. Pope hesitated, then said that a fifty-fifty chance was not good enough for him, that he could not take the risk; six months was long enough for him to finish his plans for the gallery. He died a few weeks after they were completed and, strangely enough, within days of Andrew Mellon's death.

THE building is not a work of great beauty but there is a timelessness about it that will endure. The interior, though highly functional, is a little too cold, too impersonal. But the paintings are impeccably hung, and there is no feeling of crowding.

When I complained recently to Johnnie Walker that there were not enough sofas in the rooms to let people linger and take in all this beauty in comfort, he admitted he had concentrated too thoroughly on buying paintings and not enough on sofas. His sense of priorities is, of course, unassailable, and I hope it is not due to a slowing down in the acquisition of new works of art that he has now ordered sofas for every gallery room.

To some extent Walker thinks back with nostalgia to the days when he was curator. Directors have no time for scholarship, he says; they have to play nanny to trustees and curators; they must cajole collectors and find donors. Even as a child, he remembers, his great aim was to become a curator. Suffering from infantile paralysis, he spent most of his

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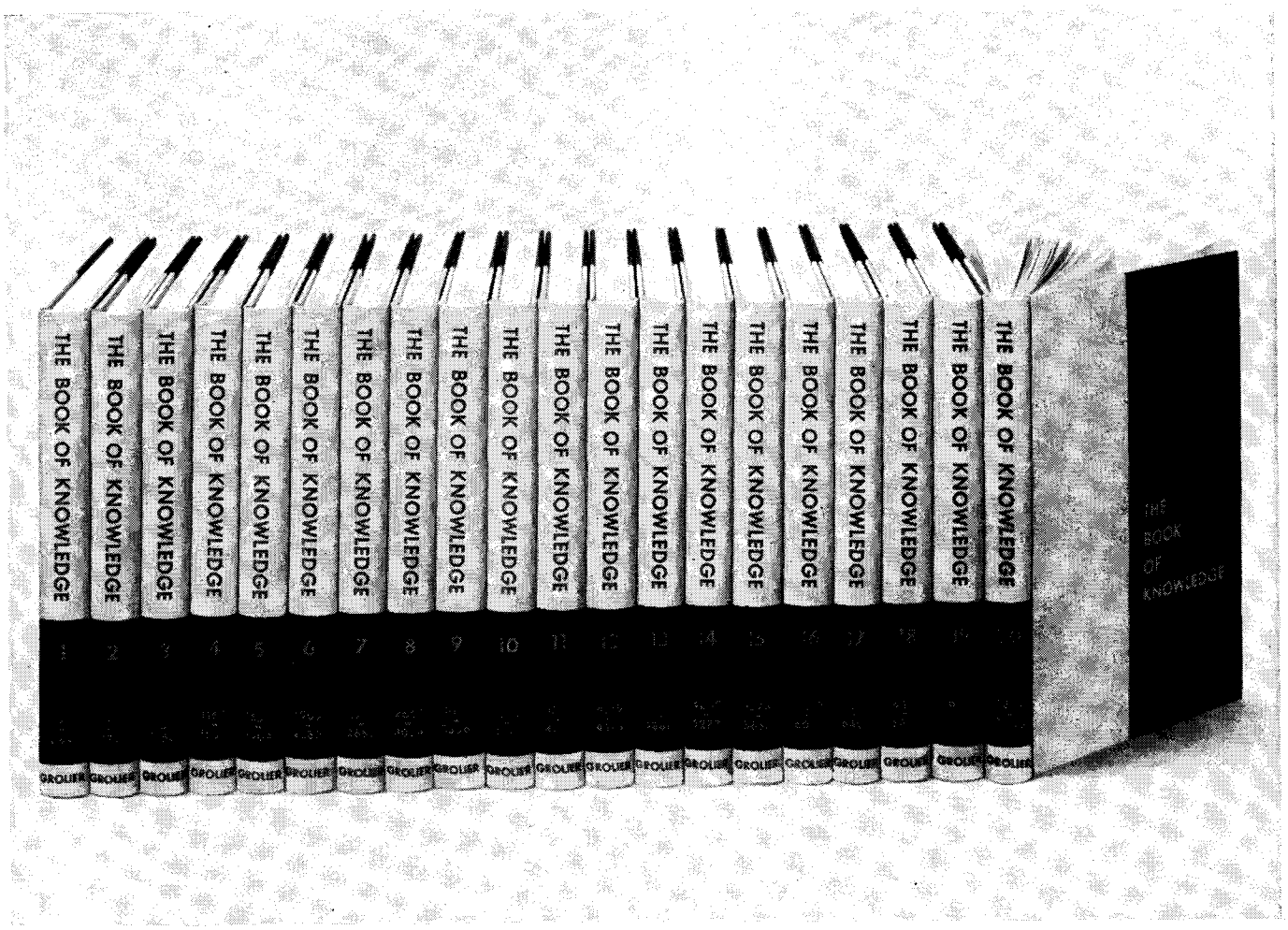

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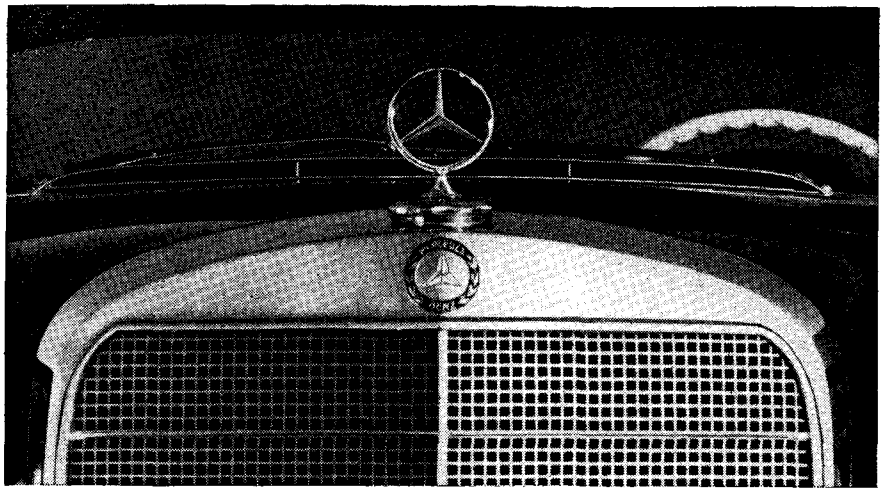

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time in wheelchairs and on crutches going through New York museums.

It was not really surprising, then, that he ended up at Harvard studying art history (which he thinks is still the best thing for anybody at a tender age with a curatorship on his mind). Nothing quite inspired him with as much confidence in the future as when Fisk Kimball, director of the Philadelphia Museum, offered him a paid job as his assistant after he graduated. When, years later, Walker told Kimball how much the offer had meant to him, Kimball replied: "You know, it really was a mistake. I thought at the time you were one of the Walkers from Minneapolis." Fortunately for him, Walker gave preference to a fellowship from Harvard that eventually sent him to Bernard Berenson and to Florence. He remembers that his relationship with Berenson began with a fearful argument when he insisted that the great creative achievement in twentieth-century American architecture was the skyscraper. "Skyscrapers," Berenson shot back, "look like models of buildings. If you really want to talk about a great architectural achievement let's talk about San Gimignano near Siena." Their relationship became a deep friendship and remained a continuing argument.

It is not only a fitting but a memorable event that for its anniversary John Walker persuaded Paul Mellon, and Mrs. Mellon Bruce, to give the public its first glimpse of their collections of French impressionists in an exhibition that opened March 17. It isn't always that a son likes to continue with a commitment inspired by his father, but with Paul it has in fact deepened, though his taste is different. His devotion is to the nineteenth century, to which his father, with one or two exceptions, paid no attention. Only in his remarkably ranging collection of English paintings are there overlaps with his father's tastes, though Paul's Constables and Turners are perhaps better than his father's.

Mrs. Mellon Bruce has also made valuable contributions to the gallery. It was she who made it possible for John Walker with the late Chester Dale to bid in the highly charged atmosphere of an auction to capture *La Liseuse*.

In earlier days the wealthy collectors preferred to buy through dealers rather than at auctions; could never be certain of getting the painting they wanted.

Great patrons, of course, are not easy to come by these days. But not long ago John Walker got a telephone call from a lawyer in Chicago that gave him an idea of how much impact the gallery can have. The lawyer told him that a client of his, a lady, had visited the gallery and enjoyed it so much that she wanted to give a cash donation. It turned out to be half a million dollars.

—Henry Brandon.

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Hunting for shells, Kettle Point, Ontario

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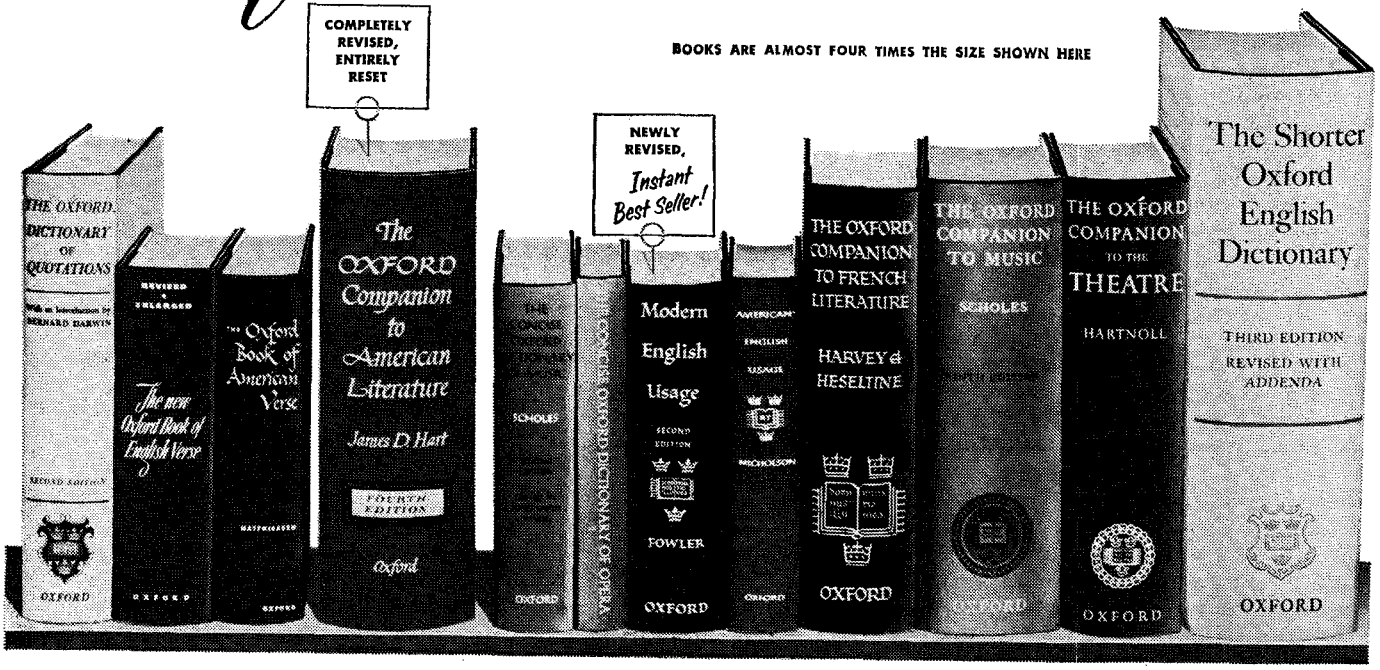
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Saturday Review
March 19, 1966

The War on Weapons

An Insider's View of What's Been Accomplished, What Hasn't, and Why

By ARTHUR H. DEAN

SINCE 1946 the U.S. Government has expended more man-hours and more effort on questions of disarmament and arms control than on any other one subject of international negotiation in a comparable period of time. How much progress have we made? To take the briefest tally of a complicated subject, there has been no approach to agreement with the Soviet Union on the core issues of general and complete disarmament, or even on limited measures for arms control, such as safeguards against surprise attack. On the other hand, we were able in 1963 to reach agreement on three limited matters which, though not technically disarmament measures, could help to set the scene for further agreements that might ultimately lead to disarmament: the so-called hot line, the partial test ban, and the resolution against placing nuclear weapons in outer space. And 1964 was the year of the mutual example, involving such steps as cutting back the production of fissionable material. Of limited inherent and indeed even practical value, nevertheless they held some promise for the future, for the immediate possibilities lie with limited measures. No matter how necessary or how sincerely desired and worked for, general and complete disarmament is a far-off will-o'-the-wisp.

This candid statement of a frustrating truth might need no elaboration were it not for the difficulty many well-intentioned people seem to have in accepting it. For understandable and irreproachable reasons people and nations yearn to avoid war, especially war among the big powers. Being human, they all too often eagerly embrace a slogan or a single concept as a kind of magical prescription and are bitterly disillusioned when, for want of having been thought through, the prescription doesn't work.

How much simpler it would be if there were more general awareness and understanding of four basic realities about disarmament: 1) The essential foundation for negotiation on arms control and disarmament is respectable military strength on both sides; 2) disarmament is as much a function of national security as is armament; 3) limited measures may open the way to general disarmament, while being of value in themselves; 4) there is no reason to assume that disarmament in and of itself will bring with it the disappearance of conflict any more than did the defeat of the Axis powers.

TAKE the matter of military strength. Like the arms race itself, the impulsion to negotiate for the control or abolition of arms by consent is rooted in a mutual respect among adversaries for each other's military strength. There would be no talks at Geneva at all were it not for the fact that both the United States (with Canada and its European allies) and the Soviet Union (and its allies) consider it a worthwhile goal of foreign policy to seek to reduce the military threat posed by the other.

Two conclusions follow. First, unilateral measures of disarmament or multilateral measures that inequitably bear on only one side and thus undermine the condition of mutual respect to the detriment of that side will most likely lead not to acceptable disarmament but to the political defeat of the weakened side and probably also to greater dangers to peace. The breakup of disarmament talks, for which there would no longer be a *raison d'être*, would follow. Thus the most ardent and the most emotional supporters of disarmament, the impatient ones who argue for unreciprocated unilateral or unbalanced measures, on the grounds that they will help to create the necessary confidence and inspire the other side to reply in kind, are in reality the worst enemies of any realistic disarmament. Unreciprocated measures would ultimately destroy the basis on which the negotiation of stable agreements rests.

The second conclusion stems from the first. If the basis of disarmament talks has been correctly stated, then it follows that disarmament can only proceed on the principle of balance, whereby the stock of existing arms and those from future production are reciprocally reduced without altering in any drastic way the existing relationship between the states concerned. If, on the other hand, a disarmament proposal would, in its practical effect, result in a considerable weakening of one side as against the other, then such a proposal may be considered an element of political warfare rather than a serious disarmament effort.

No matter what the propagandists say, disarmament is not the first-priority goal of any government in the world today. This priority everywhere goes to the protection of the national security. In the case of the United States, a major aspect of that security is the maintenance of an international environment in which we and our friends can live in

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The author of this article is former chairman of the U.S. delegations to the nuclear test ban negotiations and the Eighteen-Nation Disarmament Conference in Geneva. The article is adapted from his book *Test Ban and Disarmament: The Path of Negotiation* (copyright © 1966 by the Council on Foreign Relations), published this week by Harper & Row.

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peace and freedom. This is the simple reality of our times. There is no point in wasting time fulminating against it. The real, the significant question in disarmament is not which should come first, defense or disarmament, but how to utilize both in their manifold interrelationships to attain security and peace.

It is a lesson of our experience thus far that a great deal of time has been wasted on the sterile issue of which should come first, a treaty on general disarmament or limited measures of disarmament and arms control. It should be apparent that whichever is practically feasible should come first. Which this is can only be discovered by face-to-face exploration of specific proposals. It stands to reason that simpler measures that involve less adjustment, fewer concessions, and a minimum of domestic problems in the states concerned will usually be more readily acceptable and comparatively easier to work out. Therefore limited measures of disarmament and arms control should receive the greater immediate emphasis. In spite of appearances, this is what has happened at Geneva, especially after the agreements of 1963. Thus, although Soviet representatives still inveigh against "arms control without disarmament" and proclaim a strong preference for "general and complete disarmament first," in actual fact they have been discussing and proposing limited measures for quite some time. It is on such measures that we should in the immediate future be putting our strongest effort, always bearing in mind that the limited steps may be building blocks for an eventually far more comprehensive structure.

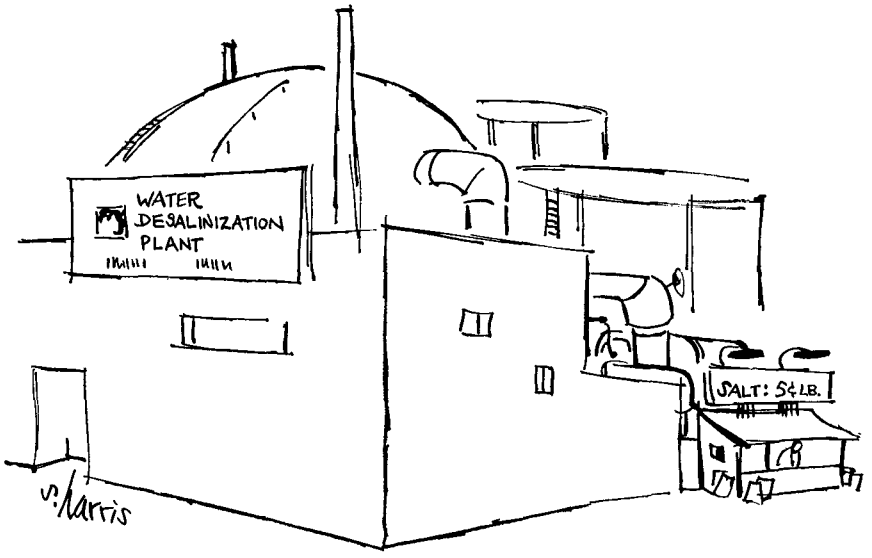
Finally, as was said earlier, it is not logical to expect a major reduction of arms or even total disarmament alone to bring with it an absence of conflict. Although there is much misunderstanding and wishful thinking on this point, it is clear that one cannot expect the unavailability of certain weapons to change the nature of man. Just as Cain slew Abel, as long as there is greed and ambition, so long will men and nations be tempted to take what is not theirs. As long as there is injustice, whether fancied or real, so long will men be tempted to take by force what they feel rightly belongs to them. In such a situation the absence of arms will merely amount to the removal of *one* means of influencing the conduct of other states. Some states will still remain bigger than others, wealthier, with better natural resources, industrially more developed, and with a larger or better-trained population, a larger internal police force, more sophisticated nuclear know-how, and a more advantageous geographic location. Though the list could be continued, it should be sufficient to show that vast opportunities for political blackmail and coercion will continue to exist. In other words, in the absence of arms, equations of political force will be drawn in different terms but they will still be drawn. It follows that it will be essential to provide both a disarming and a disarmed world with international peace-keeping forces that are appropriately financed and staffed and, above all, effective. Just how this can be done has not yet been answered; the problem of enforcement, as we saw in the Congo and elsewhere, raises issues on which we can now see no way to agreement. But it must be done if significant disarmament is to be anything more than a dream.

THE quest for disarmament should be relentlessly pursued. Nevertheless, it is impossible to escape the conclusion that it is vain to expect rapid progress toward general and complete disarmament. The conclusion flows from the nature of the subject itself and from the basic differences in the goals which the United States, the Soviet Union, and Communist China (not to mention France and other states with strikingly independent policies) seek to achieve.

Disarmament is a supremely complicated subject. Among the difficulties in arriving at an equitable formula for reducing armed strength is the problem of balancing the various elements of a particular nation's power against those of another. The United States, for example, is primarily a sea and air power; the Soviet Union is a land-oriented continental power with growing naval and fishing fleets. What is the balance between one nation's tanks against another's aircraft carriers and nuclear-powered submarines, or between intermediate-range missiles on one side and intercontinental ballistic missiles on the other? Even if there were no cold war in Europe but a condition of "peaceful engagement" and the negotiating nations were on friendly terms, there would still be the problem of balancing out the differences among them. These would involve, in addition to arms themselves, the impact of the domestic political system on the successful implementation of disarmament agreements, geographic location, strategic doctrine and problems, industrial production and potential, educational levels and the availability of highly trained personnel, reliance on foreign trade and raw materials, and a host of other factors. It is almost impossible to compare these elements in a meaningful way, but the relative positions on all such levels would affect the impact of a particular disarmament agreement on each of the nations involved.

In addition, we have only begun to take the measure of problems which are new to our times, at least in their urgent form. There are, for example, the particularly perplexing problems involved in deciding on the powers to be given to the peace-keeping institutions that will be necessary in a disarming and disarmed world. In the exchanges at Geneva on the nature of the international force required to keep the peace, the Soviet representatives have argued for national internal police forces equipped with small non-nuclear arms of various types, which would be called into international service by the Security Council if necessary. The American position has been that a standing international force should be created and that it might have to be equipped with nuclear weapons against the contingency that some state illegally retains such weapons and breaks the peace after the supposed completion of total disarmament. The matter is far from settled and indeed raises the most far-reaching questions.

If, as the U.S. draft outline of 1962 put it, the international force is to be strong enough "effectively to deter or suppress any threat or use of arms," then it must itself be more powerful than any combination that might be raised



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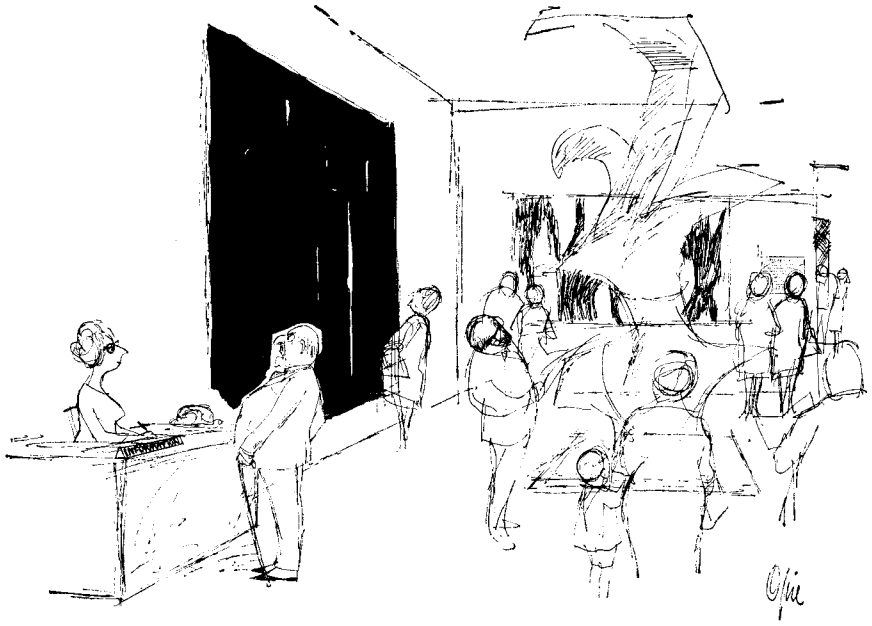
against it. If it is to be that powerful, how is it to be kept from becoming the most powerful organization in the world? Who is to control it? The Security Council, with the veto power intact? The General Assembly, with its 117 or more disparate members? The Secretary-General, without reference to the country from which he comes, the United Nations body to which he responds, or whoever pays the costs?

Or is the proposal for an effective international peace-keeping force, logically speaking, another way of urging world government? If this is so, and if the conditions for such world government do not exist, is it possible to have general and complete disarmament? Or must we be content for the time being with some halfway measures of limited disarmament and with limited peace-keeping forces, whose primary functions would be to keep the great powers out of conflicts in which their vital interests are not involved? It cannot be said that the United States or any other nation sees its way clearly in this problem. Nor have we even begun to probe deeply into a number of others, both general and technical, such as the difficulties of verifying the limitation or elimination of bacteriological and chemical warfare.

These differences and difficulties are very important. But they might conceivably be amenable to resolution if there were sufficient political consensus between the United States and the Soviet Union. The record of disagreement is, however, a reflection of basic differences on world goals. As President Kennedy expressed it after his chilling meeting with Premier Khrushchev in Vienna in 1961, "We have wholly different concepts of where the world is and where it is going."

The disarmament discussions became primarily explorations of these differences and of what common ground might exist in spite of them. Let us consider briefly some of the points that came to the fore in those talks, concentrating on the ways in which the two sides looked at the "how" of disarmament.

ON the matter of sovereignty the Soviet draft treaty, not surprisingly, places its emphasis on a strictly defined, highly traditional, inviolable concept of state sovereignty. Accordingly, it does not provide for any central peace-keeping authority but calls instead for the use of internal police forces under Article 43 of the U.N. Charter and under the control of the Security Council. It further seeks to insure national control by providing that command of the national units to be provided under Article 43 should be made up on the "troika" formula, of "representatives of the three principal groups of states existing in the world [capitalist, Communist, and non-aligned] on the basis of equal representation."



"All right, who's who around here?"

Unhampered by the great weight of suspicion and secrecy which the Soviet Union carries, the United States and Great Britain have tried to go beyond such a confining and unsatisfactory approach to deal with the real problem of how to organize the peace. They have tried to work out concrete measures toward the development of new institutions that would be adequate to the tasks that would confront them in a disarming and eventually disarmed world. Their efforts are still exploratory, but at least they do represent honest attempts to push aside obstacles that stand in the way of effective solutions.

The Soviet draft shows an impatient drive for measures that would immediately put the West at a military disadvantage, while the U.S. draft outline concentrates on a slower process of proportionate reduction of arms, coupled with the careful development of adequate institutions for the settlement of disputes and for peaceful change. The Soviet draft treaty, with slight modifications by Foreign Minister Gromyko in 1962 and 1963 and by Ambassador Tsarapkin in Geneva in February of 1964, provides for the immediate destruction of practically all nuclear weapon delivery vehicles (though not of the nuclear warheads themselves) in Stage I of disarmament and the immediate abandonment of all military bases, troop deployment, and missile sites maintained by one country on the territory of another country. It provides also for the prohibition of all joint maneuvers and for the establishment of denuclearized zones (including the territory of West Germany but not part of the Soviet Union). All these measures would have the effect of breaking down the military effectiveness of NATO while leaving Soviet defenses intact on its own vast geographical territory.

Furthermore, the Soviet government insisted, and continues to insist, that its proposals be accepted "in principle" before its representatives will consent to the discussion of what they call "details," such as timing, inspection, verification, and how many and what kinds of weapons would be involved. In contemplating these aims, it is indeed hard to escape the conclusion that the Soviet Union has, as my predecessor in Geneva, Ambassador James J. Wadsworth, put it, used arms control negotiations as "part of a grand strategy aimed at the eventual total defeat of the other side."

The Western nations, while mindful of the need to approach the problems in terms of their own security and world outlook, have nevertheless tried to devise proposals which are also responsive to legitimate Soviet concern for security. In spite of differences in detail, the United States and Great Britain have been in general agreement about how the goal of disarmament might be accomplished: through a balanced reduction of arms, to be carried out in fixed proportions during three stages, with verification at each stage. As I put it before the Eighteen-Nation Disarmament Conference on April 18, 1962, since a tolerable balance of forces existed in the world at that moment, "the nations of the world should seize a moment in time to stop the arms race, to freeze the military situation as it then appears and to shrink it progressively to zero, always keeping the relative military position of the parties to the treaty as near as possible to what it was at the beginning."

This balanced disarmament was to be accompanied by 1) a system of inter-

(*Continued on page* 89)

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Saturday Review

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Breakfast with Dr. Teller

A FEW days ago, I sat across a table from Edward Teller, the father of the hydrogen bomb, and planned mutual strategy in a common cause. It was our first meeting since our television debates of a few years ago, when we were on opposite sides of the nuclear testing issue. Edward Teller was then the leading spokesman against a test ban; I had been asked by President Kennedy to organize public support for ratification of the test-ban treaty. Feelings ran deep.

This time, however, Edward Teller came at my invitation to break bread and to compare notes. Governor Nelson A. Rockefeller had assigned him the task of drawing up a plan for combating air pollution in the state. At about the same time, Mayor John V. Lindsay had appointed me to a task force doing the same job of New York City.

The meeting with Edward Teller was amicable and constructive, although I confess that every now and then I could not help pondering the turn of events that in so short a time had made us allies. Toward the end of our meeting, in fact, I asked him whether he didn't find the contrast with our previous encounters rather remarkable. He smiled, then said he thought he had been careful during the test-ban controversy not to make any comments that would make reconciliation difficult. He asked me if I felt I could say I had exhibited similar restraint. I confessed I could not, but I complimented him on his forbearance.

Ironies and amenities aside, it was a productive exchange. Most of the discussion was directed to the pollution problem caused by power-generating stations inside New York City. Ten billion pounds of bituminous coal were burned in New York last year for this purpose. Coal-burning produces smoke, soot, and grime. It also produces sulphur dioxide and sulphur trioxide, which can be damaging to human lungs, and oxides of nitrogen, which are irritating to human tissue. Last year, power-generating stations in New York also burned some six hundred million gallons of fuel oil, which produces considerably less smoke than coal, but which generally produces more sulphur dioxide and sulphur trioxide.

We weren't ruling out the possibility, I said, that modern, efficient electrostatic precipitators and scrubbers could make the continued use of coal and oil feasible. Dr. Teller felt, however, that the only answer to this situation was nuclear power. When I asked him about the problem of radioactive waste disposal, leakage of fissionable materials, and operational safety for personnel, he gave a most vivid account of accidents that had already occurred. In fact, he spoke of all the things that could go wrong, including a large explosion with substantial danger of fallout on cities. But safety performance was constantly improving. All in all, however, he presented a striking case for the economic advantages and pollution-free attractions afforded by nuclear generation of electric power, but his cautionary notes were at least equally persuasive. He said he would probably give Governor Rockefeller a qualified recommendation for the use of nuclear power, emphasizing the need for full awareness of the possible consequences of accidents.

Dr. Teller was most persuasive on the *eventual* large-scale use of nuclear power plants. Since massive conversion to nuclear installations was still some years away, it seemed reasonable to believe that by the time New York was ready to make the shift to nuclear energy, many of the questions about safety would probably be resolved. Hence it

(*Continued on page* 54)

The Greek Wind

By Josephine Jacobsen

STILL this wind blows in stone; blows
in still stone: this
stonestill wind lifts
the draped folds, rocks
the wing-tip, combs
back the stonecold curls.
The body breasts it, blown
almost back: the breasts shaped
by the wind's push: the stone breath
drinks it salt and fresh: in
the instant of centuries that salt
seawind bright
with invisibility, blows back
the fluent tender folds: watch
it tense the instep,
rush the neck's thrust. See,
in its passage it
plows the stone fluid like wheat.

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LETTERS TO THE EDITOR

Minority of One

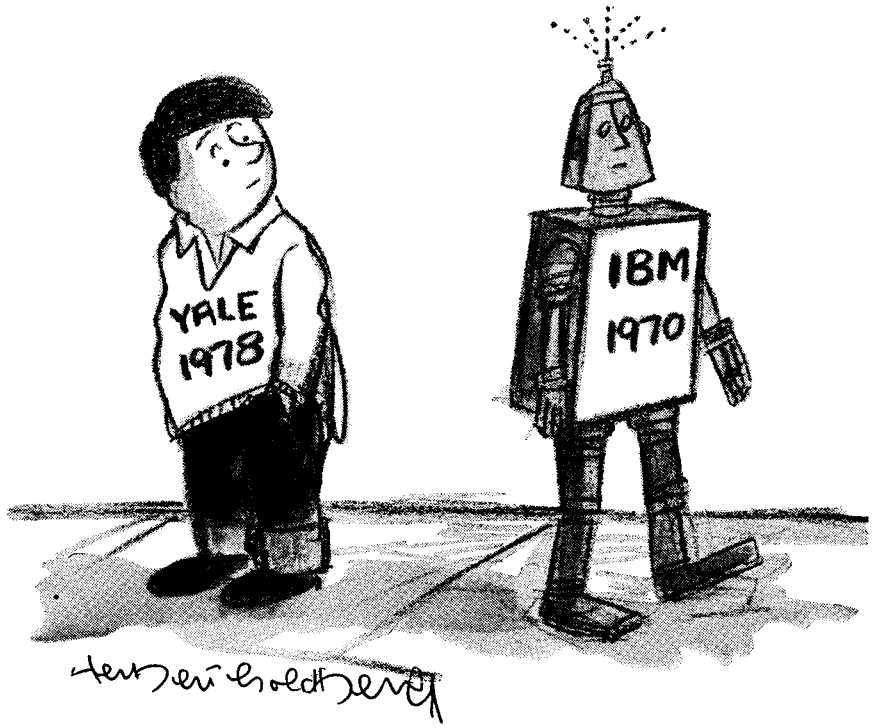
I HAVE JUST READ Goodman Ace's TOP OF MY HEAD column entitled "What Makes Sammy Shuffle? [*SR*, Feb. 5].

I always enjoy articles by this rare humorist and find that on this particular topic we share the same views. Sammy Davis is an exceedingly talented person, and apparently virtually everyone agrees—except Sammy himself.

As a matter of fact, I find that the only time I ever think of Sammy as a Negro, or as of any particular race or color, is when he mentions it himself, which he feels called upon to do quite often.

I don't think Mr. Davis is an exceptional performer because of his race, or in spite of his color; he is just superb, period. I have seen him on Broadway in *Golden Boy*, and in Las Vegas night clubs, and I never miss a television performance. I'm gratified to see that I'm in good company in wanting to see him accept his accolades graciously, as such an excellent performer should.

BARBARA J. VINSON.
Houston, Tex.



Who Should Judge Art?

I MUST SAY I share Arthur Knight's elation, in his column of February 26, over the liberalized attitude of the National Catholic Office for Motion Pictures, but I fail to see that there is much cause for jubilation over that office's recasting itself as a judge of "artistic merit" in films.

It was ridiculous for churchmen to decide what was morally objectionable for the masses, and it seems almost equal folly to make them art critics. One prefers to think that the critic is knowledgeable in the craft he surveys and has no axes to grind—either moral or artistic. A negative review or critique, however well intended, can, in effect, be a subtle form of suppression.

Although the clergy and its agencies are bound and entitled to hold definite opinions on many areas of the arts, to broadcast them as authoritative lacks validity. Only slightly less foolish would be to invite the national office of the teamsters' union to enlighten us about the artistic qualities of the current cinema.

DAVID S. HUDSON,
Public Information Coordinator,
Virginia Museum of Fine Arts.
Richmond, Va.

The Dissenters

AS ONE WHO HAS BEEN vitally concerned with the future course of events in Vietnam and the stance of this country, I have been impressed by and grateful for the view presented in many of your recent issues.

There is, however, one matter that I have not seen discussed. What of the young men who, for reasons of conscience and from a background of historical and political awareness, also dissent? For them there is the ever-present possibility of service in an army carrying out a policy that is abhorrent to them. How do they reconcile their conscience and their convictions with the reality of a draft?

It was not so long ago that many of us questioned the submission of Germans to their state's policy. I do not advocate civil disobedience. But there is a reasonable question here—since we are not at war—of the right of a President to send troops at his discretion to fight for issues that not only have never been fully clarified, but whose emphasis does not remain consistent.

What answer is there for these young men? Must they be forced to decide between betrayal of themselves and betrayal of their country?

MRS. ALAN HORWITZ.
Albany, N.Y.

Ciardi and Mommy

PERHAPS MR. CIARDI, too involved with Dante to pay much attention to fan letters, was also so busy and so pressed for material for his MANNER OF SPEAKING column of February 26 that he permitted himself to misinterpret the intent of Mrs. J.K.'s plea for assistance in order to allow himself the revitalizing experience of being misunderstood.

It would be understandable if Ciardi expressed annoyance with this mother's naïve attempt to enlist his aid as a teacher; what is unbearable, however, is that Ciardi deigned to accuse this woman of all the faults supposedly practiced by the modern psychologically oriented parent, when all this poor, possibly non-English-major mother intended was to request a clear and understandable explanation of "poetic license" from an authority, for the benefit of the young and untrained mind of her daughter.

I applaud Ciardi's struggles with Dante; I even occasionally enjoy his verse. If, however, he does not have the time to compose an intellectually digestible column, please do not allow him ever again to prepare such a helping of hash.

ELAINE FRANKONIS.
Castleton-on-Hudson, N.Y.

Look, John, Look.
Of course you're fat.
Of course you're fifty.
Of course you're dull.
(Fat and fifty equals dull.)
But must you be
Dull?
Fat?
Fifty?
In print . . . ?

LAURENCE B. JOHNSON.
Pitman, N.J.

LONG LIVE JOHN CIARDI! Now I think Kathy K. understands. I hope Mommy does. Let's have a little more wholesome philosophy of this nature.

CARRIE N. SPRADLIN.
Vinton, Va.

The Truth About the Classics

KENNETH REXROTH'S COLUMN, CLASSICS REVISITED, is one of the best things that ever happened to the best magazine I know of. Mr. Rexroth is lucid and honest. This is a man, I feel, who would always tell me the truth.

Mrs. JOYCE NORMAN.
Los Angeles, Calif.

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MUSIC TO MY EARS

Mozart by Novaes—Two by Verdi

LIKE THE WHOOPING CRANE, Guiomar Novaes is an example of a beautiful bird now almost wholly extinct—the "lady pianist" whose fame was built on the ability to play the Schumann, the Grieg, the Mozart concerto, perhaps one of Chopin's, or Beethoven's No. 4. But rarely a Brahms, and never, never anything so unrefined (tonally, at least) as Tchaikovsky. That time is now long (and for the most part unfortunately) past, but Mme. Novaes endures, a reminder of another day's grace and, as at her latest appearance with the New York Philharmonic Orchestra, of another day's concern for the sonorous well-being of the piano.

This was something of a ceremonial, for it was fifty years ago, give or take a few months, that she made her first appearance in New York. How old she is, chronologically, would depend on whether she was then eighteen, nineteen, or twenty (adding fifty to one of those figures is a mathematical problem within even a music critic's ken). Musically, of course, she is ageless, for the values in her art are untouched either by time or by fashion.

The reference above to "the" Mozart concerto may strike the erudite of today as a glib misstatement. So far as the concert hall is concerned, it is a matter of relatively recent discovery that there are a score more of Mozart concerti from which to chose: in the days when Novaes was new, "the Mozart" was the D minor (K.466), and so it was this time. But, in the light of more recent knowledge, the reason for this early favor becomes more rather than less understandable. The D minor was the first in the sequence of his works on a grand scale for performance in something like a concert hall, and thus the forerunner of all other "public" concerti.

It was among the several distinctions of this Novaes performance to see the work in its perspective of time and place, and to organize the results according to the values inherent in it. It had its overtones of drama, but also its undertones of sentiment, all within a classic conception of balance and proportion. Thus the Romanza (as Mozart chose to call his slow movement) was exactly that—an interlude of reflection between the "action" that precedes and follows. However, Novaes might have played a more appropriate cadenza than the Reinecke. She later returned for a charmingly fanciful version of Falla's *Nights in the Gardens of Spain.*

For his portion of the evening, Thomas Schippers directed Gluck's overture to *Iphigénie en Aulide,* Dukas's *La Péri,* and *The Marriage of Orpheus,* a new work by the promising Charles Turner. Schippers rejected Richard Wagner's ending for the overture (which, in the opera, proceeds directly into the action) but, somewhat paradoxically, retained his revised instrumentation.

A MUSIC lover who wandered into Carnegie Hall one night last week with the information only that what he was to hear was "an early opera of Verdi" could have guessed *I Due Foscari, Alzira,* or *Attila* and have some justification for each. That it was, rather, *Giovanna d'Arco,* in an appearance of such rarity that few in the hall knew what to expect next, could hardly have been derived from the kind of music that was heard, or from the disposition of voices.

However, there is no piece of Verdi so inconsequential that it does not fit somewhere, somehow, into the whole. Here it might be discerned in the struggle of the composer who already had, in *Nabucco* and *Ernani,* written pages prophetic of the man to come, undertaking to work within the "numbers" form as he found it, and not finding it a very rewarding task. The American Opera Society conferred a benefit by making audible what transpired in this seldom-heard phase of Verdi's career, but the reason for it being seldom-heard was soon apparent. The subject did not engage the composer's convictions sufficiently to bring forth something that breached the old limitations, and he had not yet learned how to transcend them by craft alone.

Among the performers there was the most to hear, for me, in Sherrill Milnes' strong effort as Jacques, a Shepherd of Domremy. As his daughter, Joan, Teresa Stratas was bursting with dramatic compulsions that were only occasionally related to the matter with which she was concerned. How to channel them profitably through her imposing vocal resource is a problem she did not solve, and she did not appear to have the necessary guidance from conductor Carlo Cillario. The result was a rather affected demonstration of vocal manipulation and neo-Callas "acting" that she might be well advised to leave alone in the future. Angelo Mori, a new tenor from Italy, has a likable sound not really big enough for Charles VII. Don Yule performed a competent Talbot.

Tito Gobbi's long-awaited first Falstaff in Verdi's comic masterpiece suggested, on its appearance recently at the Metropolitan, that it was perhaps too long awaited. Not only has time worked against the quality as well as the variety of the vocal sound this fine artist has to dispose in such an evening-long role, but it also has worked against his kind of classical Italian approach—grotesque, overstuffed, essentially *buffo*—to the character of Sir John. From the first, Gobbi's emphasis was on the bulk rather than the substance of the man beneath the flesh, and as time progressed he tended to make him pathetic rather than merely foolish. There were any number of small touches of artistic imagination (especially where the text was concerned) but they all dealt with *Falstaff, cavaliere* rather than Knight.

What it might have been under the shaping hand of Franco Zeffirelli one can only speculate (a mismatch, probably); but the sad fact is this production retains very little of that imaginative stage director's influence and, as executed by Joseph Rosenstock, even less of Leonard Bernstein's musical leadership. Lili Chookasian, as Mrs. Quickly, dwelt on every note as though she were singing Azucena, Pilar Lorengar spread sound far from an even line as Alicia, and Mildred Miller's Meg was also without subtlety. But with the kind of figure Gobbi presented, belly laughs were eminently in order. (Frank Guarerra was the Ford rather than Thomas Stewart.)

THE week's other promises that did not fulfil themselves in performance included Schumann's *Scenes from Faust* which Erich Leinsdorf made a valiant, effort to vivify in two performances by the Boston Symphony Orchestra, four choral groups from the orchestra's home city, and no less than eight vocal soloists. All kinds of Schumann are woven into it—the Schumann of the dramatic overtures, the Schumann of the symphonies, and the Schumann of the many beautiful songs. But the result is a rather loose net of ideas rather than a tightly woven dramatic design. Some of this relates to Schumann's choice of disconnected episodes from Goethe's enormous dramatic scheme, but even more relates to the composer's failure to respond with customary imaginative invention to what he did choose. It is, with the exception of a rising exaltation of choral writing near the end, prosy, respectable, and very dull. Hermann Prey was the best qualified of the soloists, but all his admirable artistry could not conceal the insufficiencies of his range (top as well as bottom) for what he had to sing. Beverly Sills, Charles Bressler, Veronica Tyler, Tatiana Troyanos, and Florence Kopleff were the other principals.

—IRVING KOLODIN.

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Books

29 Literary Horizons: Granville Hicks reviews "Too Far to Walk," by John Hersey

30 Letters to the Book Review Editor

31 On the Fringe, by Haskel Frankel

32 Letters of Oswald Spengler: 1913-1936, selected by Arthur Helps

33 Mark Twain's Letters from Hawaii, edited by A. Grove Day

34 All the Facts and Where to Find Them: A Reference Book Roundup, by David M. Glixon

39 Greenstone, by Sylvia Ashton-Warner

39 A Woman of the People, by Benjamin Capps

40 The Laughter of Aphrodite, by Peter Green

41 The Glass House, by James Wadsworth; This Kind of Peace, by T. R. Fehrenbach

42 *SR*'s Check List of the Week's New Books

43 Books for Young People, by Alice Dalgliesh

LITERARY HORIZONS

The Undergraduate Faust

IN VIEW of what Marlowe, Goethe, and Mann have made of the Faust legend, it takes nerve to attempt an up-to-date version, but that is what John Hersey has done in *Too Far to Walk* (Knopf, $4.95). His hero, a sophomore at Sheldon College, is named John Fist ("Fist" is the English translation of *Faust*), and the villain, playing the role of Mephistopheles, is another student, named Breed. (I'm sure the name must have some significance, but I don't get it.) There is a pact between the two, which Fist signs and then seals with his blood.

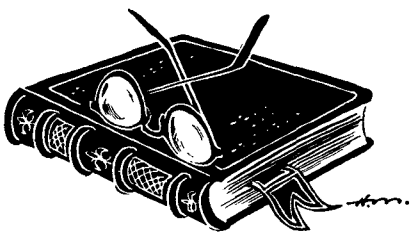
In Marlowe's play Faust, having mastered divinity, medicine, and law, is bored and turns to magic, summoning Mephistopheles and bargaining with his soul. John Fist is no great scholar, but up to this point he has enjoyed his studies and done well in them. (He may even have been that dreadful thing, an overachiever.) Now even his favorite professor seems dull, and yet he scorns his roommate's enthusiasm for football and another student's passion for civil rights. He grows slovenly in appearance and slack in his personal habits. Almost his only remaining friend is Chum Breed, who impresses and frightens him by his cold superiority to everyone and everything.

Faust seeks new powers and new experiences. Fist, when Breed asks him what he wants, tries to formulate an answer:

> He wanted to *feel*, to push his personal feelings out to the limits of the galaxies, and inward to the molten pit in the center of the earth. Awareness of the entire works was what he wanted, and to encompass and understand it all! . . . The thing was to build up a stock of experiences, of events of the senses of every kind and sort, of every possible degree of importance—soak them in, drink them all in, so that one could really get in touch with the solid hardpan reality that must underlie all the crap, the dirt, the billboards, the shrubbery. But it wasn't just a matter of going through motions—he wanted to experience a breakthrough, a whole series of real breakthroughs, so marked that you'd inwardly hear each time some sort of loud crack, sonic boom. . . . And above all, above all: to have this with some person, with a girl. Fusion, a feeling of such closeness that one person would *become* the other.

"I'll give it all to you," says Breed. "Every bit of it." So Fist signs. At first Breed seems slow in delivering the goods, but he does produce a girl whom Fist wants, whose name inevitably turns out to be Margaret. They go to a motel together, but all they do is talk and talk, until Margaret falls asleep. Then there is Mona, a high-class whore, who is a self-confessed witch and who is somehow identified with Helen of Troy. She competently helps Fist to lose his virginity, and then accompanies him on a visit to his parents, whom he is determined to humiliate.

By now Fist has become what David Riesman would call "an anomic type." "The anomics," Riesman has written, "include not only those who, in their character, were trained to attend to signals that either are no longer given or no longer spell meaning or success. They may also, paradoxically, be those who are overadjusted, who listen too assiduously to the signals from within or without." They are the Nay-sayers. Breed, when queried by Fist, says, "I'm the Spirit of Playing It Cool." Under Breed's influence Fist denies more and more of the values he once accepted. When his mother calls him a beatnik, he says, "I despise beatniks. . . . You're miles out of touch. Beatniks went out five years ago; the fourteen-year-olds have taken it up now." He participates in a demonstration against the college rule that each student must select a major subject during his sophomore year, and gets into jail.



Throughout all this Fist is more or less actively unhappy, and he reproaches Breed for falling so far short of his promises. Breed says he has been waiting until he was sure Fist was ready: "You've put yourself really at my mercy, you know, John, because you've rejected a whole set of rules for life without finding anything to take their place. We'll go look for a new set. O.K.?" Breed's first project for John is a dangerous and pointless crime, from which John gets a kick but something short of what he had hoped for.

So Breed gives him LSD (lysergic acid diethylamide), and the chapters that follow are the most impressive part of the book. First there is the euphoria that users of this and similar drugs have described, the strange distortion, confusion, and extension of the senses; and then there is anguish, in which Fist tries to say to Breed, "Heaven isn't worth

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Hell." A series of visions follows: in one Fist is a beach bum in Mexico; in another he is a soldier in Vietnam; in a third he is a patient in a hospital. Finally he takes part in a true Walpurgis Night.

At last Fist has learned his lesson, and it is not too late for him to refuse to renew his compact with Mephistopheles-Breed. "I've come to see that there can't be any shortcut to those breakthroughs I yearn for." At the beginning he decides not to go to a lecture because it is "too far to walk." Now, in his new state of mind, on a beautiful day in May, he asks himself, "How far would be too far to walk on this particular day?"

I should take the novel less seriously than I do if I had not known, or known of, many young men and young women who have gone through essentially the same crisis as John Fist. At some point each of them has found that the motives that have carried him thus far are no longer operative. Students who got A's in their first year have flunked out in their second; some have almost literally gone underground, like the beach bums of John's vision. Hersey knows the symptoms very well, and if blaming the trouble on the devil doesn't get us very far, neither do the theorizings of the psychologists and sociologists.

There are more serious questions to be raised on literary grounds. As *The Marmot Drive*, *The Child Buyer*, and *White Lotus* show, Hersey is fond of allegory and parable. Sometimes it has seemed to me that he hasn't really trusted his story and has felt that it must be given a greater significance by being related to some legend or fable or symbol. In this instance the legend has little to contribute, and Hersey, whose understanding and skill I respect, could have done better without it.

—Granville Hicks.

FRASER YOUNG'S LITERARY CRYPT No. 1180

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1180 will be found in the next issue.

ZVX BJ DLQ FXGR VXBZVG DLVD

OGSJLQJ. FT XQQUJ DF.

—ZVTM DNVBX

Answer to Literary Crypt No. 1179

Great literature is simply language charged with meaning to the utmost possible degree. —Ezra Pound.

LETTERS TO THE Book Review Editor

Ammunition

I have just been shown Joseph Bauke's review [*SR*, Jan. 22] of my translation of Peter Faecke's *Firebugs* (Knopf) . . . My translation has been treated most generously in this country—the *Observer* called it "beautifully Englished" and others were no less complimentary. Perhaps they were too kind, but surely a reputable journal should not print accusations of distortions, inaccuracies and outright mistakes without adducing even the slightest shred of evidence. It is easy to snipe at a man's work—in my case the product of fifteen years' experience—but to do so with your reviewer's slovenly lack of ammunition is to hit a new low in literary criticism—if I may borrow his words.

Arnold Pomerans.

Essex, England

It was not lack of ammunition that kept me from elaborating on my charges. On the contrary, the stockpile is so overwhelming that a flat judgment seems entirely in order. There is no need to invoke fifteen years' experience or the authority of the *Observer*; anyone with a semester of German to his credit and a dictionary in his hand can see how I arrived at my evaluation.

The following distortions and mistakes are random examples of Mr. Pomerans's Sanforized transmogrification of Peter Faecke's fascinating first novel, *The Firebugs*. Original: . . . *auf dem Lenkrad seine Hände, die sie, wenn sie nicht sitzengeblieben wäre, bedenkenlos geschlagen hätten*. Translation: . . . his ruthless hands grasped the steering wheel. Correct: . . . his hands on the steering wheel . . . if she had not remained seated he would have hit her ruthlessly. Original: *Kopfstein*. Translation. concrete. Correct: cobblestone. Original: *eine Scheune*. Translation: a village. Correct: a barn. Original: *Hawe trank . . . gab das Zeug aber . . . wieder von sich*. Translation: Hawe took a pull on the flask. Correct: Hawe took a slug, but threw the stuff up.

J. P. Bauke.

New York, N.Y.

Chapters for Middle-earth Lore

In reference to the letter of Frank Skillman about the existence of "hobbit-warrens" [*SR*, Feb. 19]:

The Tolkien Society of America is an active organization devoted to discussion of Middle-earth lore, Tolkien's writings as such, and other authors such as C.S. Lewis and George MacDonald. Membership totals about 400 nation-wide, including Professor Tolkien and W. H. Auden. There are meetings (see *The New Yorker*, Jan. 15) in New York, and plans are under way to establish chapters in several areas, including San Francisco. The T.S.A. publishes the *Tolkien Journal*, a quarterly containing current Tolkien news and articles of interest to hobbitophiles. Prospective members should contact the Tolkien Society of America, 159 Marlborough Rd., Brooklyn, N.Y. 11226.

As for the term "hobbit-warren," I refer Mr. Skillman to WNI II, which defines "warren" as "a piece of ground for the breeding of rabbits, etc.," or "a densely populated dwelling, slum, or quarter." No self-respecting hobbit would stand for anyone's use of the term "hobbit-warren."

Richard Plotz, Thain,
Tolkien Society of America.

Brooklyn, N.Y.

Name Straightening

Victor Wolfson mentions Sir Winston Churchill's inability to get his male nurse's name straight between 1958 and 1965 in his review [*SR*, Feb. 26] of Roy Howells's *Churchill's Last Years*. But then he—or a typographer—boo-boos on Churchill's one-time secretary, Sir Edward Marsh, which comes out "Edwin." Sir Edward, of course, was also the editor of the Georgian Poetry anthologies.

Richard J. Stonesifer.

Madison, N.J.

Twain Scored Scott

I must take issue with Marghanita Laski's statement in her review of *The Romantic Way* [*SR*, Feb. 26] that America never took, "except trivially, to the sentimental, chivalric Romanticism fathered by Byron and Scott." At least one social critic of the nineteenth century, Mark Twain, felt otherwise. In *Life on the Mississippi* he explicitly (and in *Huck Finn* implicitly, though no less savagely) condemns the effects of Scott's Romanticism:

> [Scott] did measureless harm; more real and lasting harm, perhaps, than any individual who ever wrote. Most of the world has now [1883] outlived a good part of these harms, though by no means all of them; but in our South they flourish pretty forcefully still. . . . [We have] practical, common sense, progressive ideas, and progressive works; mixed up with the duel, the inflated speech, and the jejune Romanticism of an absurd past that is dead. . . .
>
> Sir Walter had so large a hand in making Southern character, as it existed before the war, that he is in great measure responsible for the war. (Ch. XLVI)

And Faulkner and others add contributory evidence that denies the trivialness which Miss Laski asserts.

Peter L. Hays.

Columbus, O.

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Novels and Nights to Remember

As a way of calling attention to *The Lady of the House,* the autobiography of Sally Stanford, San Francisco's famous Madam, G. P. Putnam asked the West Coast's former house mother to autograph copies for members of the book press. I don't know what she wrote in the other copies, but mine says, "To Haskel, in memory of that unforgettable night, Sally." I shall cherish my copy forever, and when I grow too old to dream, I shall convince myself that I have a night to remember.

Favorite book of the month: In May, Funk & Wagnalls will publish *New Uses for Old Cannonballs—And Other Novel Decorative Arrangements,* by David B. Van Dommelen.

Of course, you know Wally Cox the actor. "Mr. Peepers"? Those detergent commercials on television? The gentle, little man with the big glasses and the soft, nasal voice? But did you know that there is also a Wally Cox the writer? He has just published his second book, *Ralph Makes Good* (Simon & Schuster). The first, by the way, was entitled *My Life as a Small Boy.* It came out in 1961, and the author refers to it as "a pretty well-kept secret. It was a worst-seller that went into paperback because it had nowhere else to go."

In case you have always suspected that actors off-stage bear no resemblance to actors on-stage, let me tell you that Wally Cox in person is, if not Mr. Peepers, at least his first cousin. At age forty-one, he stands 5' 6", weighs 130 pounds, has blue eyes and "some hair." The voice is the famous one you remember; it comes at you as aggressively as a summer breeze. It is obviously easier for Mr. Cox, who began his public life as a nightclub comedian, to entertain than to talk with an interviewer. However, if you wait and don't poke around, the man behind the well-known man in glasses cautiously emerges. The inner Wally Cox is also a quiet man, but there the Peepers resemblance ends. Wally Cox bears scars that are invisible to the television eye.

"I act because that's how I make my living, but I write because I like to. Writing gives me a real sense of accomplishment. You can write what you want; an actor does what the job calls for. If you're not called for *Hamlet,* you never play *Hamlet,* but a writer can do anything. I'm writing a book slowly; I guess it's more serious than *Ralph Makes Good.* There's no title yet, but it's sort of an ignorant man's natural history. And then there are my short stories, which no one has ever published.

"Acting to some people is more a necessity than to others. Some politicians, salesmen, lawyers are very good at representing themselves as something they don't particularly feel. As a kid I learned to act a cold into a two-week illness. Especially on a Sunday afternoon with school coming up the next morning. Then I would act a cold into a relapse. With that kind of self-training behind me, I didn't bother to go to acting school when I started out.

"In my eyes, as a child, I was ridiculously short. That was one strike against me. And during the first eight grades my family moved every two years. I went to seven grammar schools. I was ridiculed because I was a 'new kid,' and because of my literacy. I was contemptible be-

cause I got good marks. I was never considered a candidate for acceptance. It really got to me. . . . To be a comedian, you have to be willing to make a fool of yourself, which nobody really wants to do. You have to give up on yourself as a human being."

Writers do many strange and wondrous things to keep body and soul together while completing their first novels. That isn't news, nor is the fact of a writer being in his cups very newsworthy either. But Rosa Guy, author of *Bird at My Window* (Lippincott), represents, to me, an interesting switch on both of the above statements. (Brace yourself: there's a terrible gag coming up.) Rosa Guy worked in a brassière factory (cups—get it? Forgive me) while writing her novel. But let Miss Guy—a beauty from Trinidad with a touch of almond to her eyes as a remembrance of her Chinese grandmother—tell it.

"My best jobs have been in public relations. That's interesting work, but straight office work bores the devil out of me. I've worked in the bra factory on and off since 1946 as a sewing machine operator. My job was as a 'top and bottom sewer.' That's what it's called; I sewed the straps to the bras. I liked that better than office work. Besides, at the bra factory I could take off as much time as I needed for writing. Or I'd stop when I had a big thing in public relations: there was a long time when I was involved in trying to interest African nations in import-export with U.S. Negro firms. Then back to the bra factory. I quit there a little while ago. It's seasonal work—from December to July. The bra business is big in the spring, I don't know why. Then the factories switch to bathing suits."

I tell you, interviewing writers broadens a man's horizons.

"Mind you," remarked the lady in the dark mink hat sitting opposite me, "I've never tried for a best-seller." Nevertheless, with *The Double Image,* Helen MacInnes now has thirteen to her credit. "If you try for it," she said, "it boomerangs. The whole attempt, I think, would be contra-productive." In private life, the author famous for novels of political suspense is the wife of Gilbert Highet, head of the Classics Department at Columbia University. She is helpful, friendly; and she has startlingly light blue eyes along with one of those wonderful red-cheeked complexions that seem to be a birth gift to those born in the British Isles.

"*The Double Image,*" she continued in a voice touched with a Scottish burr, "began with a small paragraph in *The New York Times* about the grave of a Nazi being dug up in the British Zone of Germany. His body wasn't there. That started me thinking. . . .

"Every novelist has little private theories of writing. I believe that a winning hero must have brains plus courage. Courage without brains can be a loser, right? Brains sans courage is absolute disaster. Homer dealt very nicely with what I'm trying to say back in his *Odyssey.* Odysseus had terrific brains; he invented the Trojan horse. He was a very good intelligence officer, and he had great courage. All of the other heroes in the *Odyssey* were ordinary people, and so they returned home and were killed. My hero has to be an intelligent man. No one recruits a dope.

"But the hero in any of my books is never a professional agent; you'd have to be an Allen Dulles to know what's needed for that sort of a character.

"I write contemporary history. I do believe that I don't bring up a false issue ever. I try to write something real for myself and for those men who are working with contemporary history. A Dr. Fu Manchu or a Ruritania would bore me silly. And I'm not interested in who did it—or who 'dun' it. It is what is being done that interests me. Who, what, where, when, why—our state of peace depends on answers.

"Me—I haven't even killed a mouse in my life." —HASKEL FRANKEL.

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False Prophet of the Blond Beast

Letters of Oswald Spengler: 1913-1936, *selected and translated from the German by Arthur Helps (Knopf. 320 pp. $6.95), reveals the author of "The Decline of the West" to have been a prophet all too honored in his own country. Franz Schoenberner, the last anti-Nazi editor of the German political-satirical weekly Simplicissimus, wrote "Confessions of a European Intellectual."*

By FRANZ SCHOENBERNER

IT IS astonishing that two famous old publishing houses like Alfred A. Knopf, Inc., and George Allen & Unwin Ltd. (which is evidently responsible for the "honour," "favour," etc. of the spelling), working together, should have produced such an unbelievably amateurish book as *Letters of Oswald Spengler 1913-1936*, selected and translated from the German edition by Arthur Helps. The original German edition was edited by Manfred Schröter and Anton Koktenek. We are not informed about the credentials of these three gentlemen, but we must suspect that none of them has had any training as an editor.

The blurb announces that the letters cover Spengler's life from his twenty-third year up to his death at the age of fifty-six. Somebody should have noticed that in 1913 Spengler was not twenty-three but thirty-three. The reason for choosing the arbitrary date of 1913 to start the selection of letters is not mentioned. The introduction by Mr. Koktenek, probably taken from the German edition, begins with the short and erroneous statement: "Oswald Spengler died in the night of May 7-8, 1939. . . ." The correct year is 1936. Somebody should have known that it is an editor's duty to identify, not only occasionally but without exception, the addressees of the letters, the names mentioned in the text, and those persons whose answers to Spengler, for sometimes mysterious reasons, are equally quoted. Perhaps this somebody should also have known that the value of an index is doubtful if quite a number of names and items are omitted.

The book begins with a collection of twenty-five letters written by Oswald Spengler to Hans Klöres, evidently a close friend, between the years 1913 and 1918. This gives the hardly believable impression that during this period Spengler had no other serious correspondence. It is true, as Mr. Koktenek points out in his introduction, that "letters which might have harmed Spengler in the Hitler period, certainly after June 30, 1934, were destroyed by him and, after his death, by his heirs." This obviously means that the more interesting letters are missing, whereas a large number of Spengler's short communications, mostly concerning the weather during his vacations, have been religiously preserved.

The letters to Klöres are psychologically revealing: throughout the war, from month to month and up to May 1918, Spengler, living safely in Munich, predicts with absolute certainty the most glorious German victory. At the same time, and not less continuously, he addresses to his friend in the trenches bitter complaints about his own sufferings from headaches and insomnia. The balance of his comments are almost exclusively about his work on the first volume of *The Decline of the West.* Occasionally, he speaks almost reproachfully about having nobody with whom he can discuss serious matters, adding that this "is more oppressive in a big town than in the trenches."

CONCEDING that Spengler was not "one of the masters of letter writing," Mr. Koktenek quotes Spengler's recurring sigh, "I don't at all enjoy writing letters." Even forewarned, the reader is astonished by the patriotic platitudes in Spengler's letter of condolence to his sister Hilde, who had just lost her husband on the front. Mr. Koktenek concedes that "the wrong prognoses in his wartime letters do not give the best evidence for his prophetical vision. . . ."—one of the most grotesque understatements of all time.

However, at least Mr. Koktenek—or is it Mr. Helps?—remains critical enough to speak of "Spengler's violent—violent to the point of childishness—views on politics. . . . Consequently he has to go on asserting that man is a beast of prey, and so on, to combat his other-metaphysical-self." Actually, Spengler's enthusiasm for the "beast of prey"—directly inherited from Nietzsche's "blond beast" — becomes especially comical when, as in both cases, this heroic ideal is combined with continuous complaints about headaches and various other nervous ailments.

—*Bettmann Archive.*

Oswald Spengler: "Blood must flow, the more the better."

At the outbreak of the revolution in November 1918, Spengler is so overcome by these "ignominious events" that, he says, "I have often thought I should not be able to survive. If it were not for my task which must be performed, who knows to what extremity my feelings would have reduced me." However, a page later, he consoles himself with one of his prophecies: "What gives us hope today is the certainty that the monarchy will arise strengthened by this crisis."

Surprisingly, his program for the future includes also a period of terror of such a degree "that a dictatorship resembling that of Napoleon will be regarded universally as a salvation." And he adds: "But then blood must flow, the more the better."

IT IS impossible to follow up in detail the tragicomical development by which this false prophet—predicting actually not only the "decline" (*Niedergang*) but the "fall" (*Untergang*) of the West—became the great hope for all the nationalistic, imperialistic, and patriotic circles of old Germany. Lionized by a rather colorful crowd of admirers—among them, Crown Prince Wilhelm, his wife Cecilie, the Bavarian Crown Prince Rupprecht, and the ex-Kaiser's second wife, the so-called "Kaiserin" Hermine, living in Holland—Spengler is also invited to confidential meetings by influential people of the world of politics, industry, and money—people like Hugenberg, Stinnes, and so on. Others, like Mussolini, Knut Hamsun, and great or not so great scholars of every description—such as Graf Keyserling from the School of Wisdom in Darmstadt—send their polite thanks for having received signed copies of the best-seller. Eliza-

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beth Förster-Nietzsche tries to arrange a personal contact between Spengler and Hitler in Bayreuth. The meeting, predictably, is not successful because two entirely different types of megalomaniac could hardly be expected to become friends. Ultimately, the hostility between the two celebrities became so acute that the great home warrior Spengler began to fear for his life.

Spengler's attempts in the Twenties to take an active part in all kinds of practical political intrigues produce a rather fantastic picture of total confusion. He tries to warn the British Foreign Office, through the South African General Smuts, that if the French annexed the Ruhr, the British one day would have to reconquer this territory in a war against France. He works, secretly, partly for and partly against Stresemann, Ludendorff, Seeckt, and others. He exchanges long letters with Gregor Strasser, Hitler's former follower, later rival, and eventual victim; or he develops the brilliant project of having Stinnes buy the strictly leftist *Simplicissimus* in order to transform this paper into an organ of nationalist rightist politics, and is innocently surprised and disappointed to hear that the owners and main contributors of this famous satirical-political weekly refuse to sell their political independence.

MR. Helps's rendition of the German expression "*er ist nicht im Bilde*" (meaning, he is not informed) into "he is not in the picture" could be applied to the book's author, its editors, and its translator. Nobody seems to know what is really going on. This is nicely illustrated when Mr. Helps, or some other, anonymous editor, tries to be informative by adding a historical explanation, as, *e.g.*, in the footnote about the so-called Soviet Republic in Munich in April 1919: ". . . The citizen hostages were murdered by the revolutionaries. This aroused the civil population, who formed a citizen army." The statement is an echo of a long-since-exploded propaganda lie. Actually, these "hostages" were several arrested members of the secret Thule Society, whose plan to kill the members of the Red Government had been discovered; their hasty execution had been ordered by the Red President of Police in reprisal for the shooting of several medical corps men of the so-called Red Army. Finally, the civilian population, whether "aroused" or not, certainly did not form a "citizen army," but left it to the well-armed "*Freikorps*" to "liberate" Munich in an absolutely unnecessary blood bath.

This perhaps most flagrant example of an all-too-creative historical method may suffice to characterize the general reliability of this loose collection of notes and very often meaningless letters.

Victorian View of Honolulu

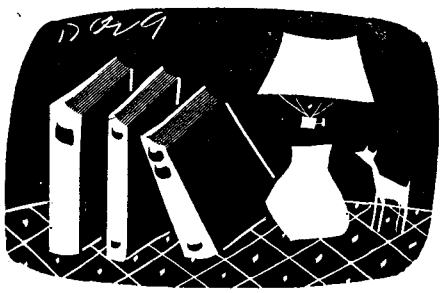
Mark Twain's Letters from Hawaii, *edited by A. Grove Day (Appleton-Century. 298 pp. $5.95), consists of twenty-five travel pieces Clemens, as roving reporter, wrote for the Sacramento Union concerning conditions and customs in what were then called the Sandwich Islands. John M. Allison is director of the Overseas Career Program of the University of Hawaii in Honolulu.*

By JOHN M. ALLISON

ONE HUNDRED years ago, on March 18, 1866, Mark Twain arrived in Honolulu on the steamer *Ajax*. He recounts that when he—the last of the ship's thirty-two passengers—finally disembarked, all the hotel rooms in town were taken. Today there are some 10,000 hotel rooms in Honolulu, and they are still all taken. Mark finally did get a room, for which he paid some seven dollars a week; board cost him an additional ten. This in a first-class hotel. Today you pay that much or more for one night in a first-class Honolulu hotel.

Although most of the twenty-five letters that make up this book were published in an expensive, limited edition in 1937, and some appeared in other limited editions or as part of various works, this is the first modestly priced, complete collection of letters written by Mark Twain as a roving reporter for the Sacramento *Union*, which, we are told, was then the "most popular newspaper on the West Coast." We owe a debt of gratitude to Professor A. Grove Day of the University of Hawaii, who has brought these letters together and provided an enlightening introduction.

For Professor Day, a Mark Twain enthusiast with a vast knowledge of literature in English about the Pacific, this has undoubtedly been a labor of love. However, I am afraid that most modern readers will be more appreciative of the historical aspects of these letters than of the literary; Mark Twain's use of English leaves something to be desired. The humor, moreover, would have more appeal to a Victorian than to one living in the second half of the twentieth century. But Twain's powers of observation and description are unsurpassed and we get a vivid picture of the life and scenery of these lovely islands just 100 years ago.



Large portions of the letters are concerned with the whaling and sugar industries. Mark Twain was completely wrong in his prophecy that the "town" of Honolulu would die if the whaling trade moved elsewhere, but he was profoundly right in pointing out the importance of Americans to the prosperity and progress of what were then known as the Sandwich Islands, and the potential significance of these islands to the United States.

The leaders of the Hawaiian sugar industry who have been engaged in prolonged negotiation with the ILWU over a new labor contract will read with envy Mark Twain's description of the sugar industry a century ago, when Hawaiian labor was getting $100 a year and the Chinese coolie labor, then beginning to appear, was being paid $5 a month plus food and clothing. But in those days the annual export of sugar from the islands amounted to only some fifteen million pounds. In 1964 more than two billion pounds were shipped out of the islands.

Fascinating descriptions of old Hawaiian customs, a funeral in the Royal Family, a session of the Legislature, the contribution of the missionaries, and the character of the native Hawaiian leadership make this book difficult to put down. What Professor Day calls "the most famous single letter" was a report of the burning at sea of the Clipper Ship *Hornet* and the trials of the fifteen men who finally survived and landed on the shores of the island of Hawaii after forty-three days at sea in an open boat.

In his introduction Professor Day says:

> If we make proper allowance for the calculated exaggerations for which Twain was famous, one can recommend a close reading of these Sandwich Island letters to anyone who wishes a frank and sometimes violent view of Hawaii in the reign of the fifth Kamehameha.

I agree.

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All the Facts and Where to Find Them

By DAVID M. GLIXON, *editor and translator, who reports regularly on the new reference works.*

TO JUDGE a book by its cover serves neither democracy nor literature, and so it is no accident that paperbacks have gradually insinuated themselves into the yearly roundup.

(1) For example, we could hardly have ignored the completely new, handy-size **Penguin Encyclopedia** (paperback, $2.25). Since the publishers plan to supplement it with a gazetteer and a biographical dictionary, those provinces are understandably skimped in the 650 double-column pages of this compact volume, but it packs an extraordinary amount of useful information, in alphabetical order, on the sciences and humanities. The style is terse though not without grace; by an abundance of cross-references and diagrams, each article yields more than appears on the surface. Yet, while one can read here of the Ashanti of Ghana or the mating call of the emu, recent literary history is meager—were Eliot and Faulkner but a waking dream? On the other hand, artists and dramatists of the past two decades are satisfactorily worked into general articles, and coverage of the physical and political sciences is remarkably full and up to date.

The Lincoln Library of Essential Information (Frontier Press, $35.50) is a whole library of reference works and textbooks rolled into one volume (or, if you prefer, two) of 2,350 pages, the size of an overstuffed desk dictionary. The incredibly diverse contents, revised annually, are made accessible by a sixty-three-page master index as well as by subject guides to the twelve main divisions (language, literature, history, mathematics, fine arts, education, etc.), each of them as exhaustive as would be required by a schoolboy or a nonprofessional adult. Narratives, tables, and specialized dictionaries complement one another in the treatment of a given subject; bibliographies and study questions are provided for the more ambitious reader; a thousand fascinating byways seduce the browser. There are dictionaries of synonyms and of literary plots and characters, of mythology and music, of biography, botany, and zoology, of games and holidays; there are tabulations of bridges and parks, metropolitan areas and geographical discoveries, verb forms, logarithms, and Presidents. Illustrations are numerous throughout. The price includes a question-answering service by mail (on a test question it came through nobly).

Variety is the spice of almanacs, too. The new entry in this branch of publishing is the 1,000-page **Reader's Digest 1966 Almanac** (Little, Brown, $2.50; paperback, $1.75). Besides all the expected data in prose and in tables, this one features short reflective articles on recent trends and events (such as meteorology, new math, crime, school dropouts, quasars) and on older subjects of recent interest (Magna Carta, Civil War, evolution). In the Lively Arts department the Broadway season is chronicled with brief comments on each play, and there is a token section—a lick without a promise—giving capsule summaries of just twenty-eight plays (from Euripides to Albee) and just sixteen books (from Cervantes to Steinbeck, with short biographies). The separate lists of artists and writers are chronological, which is time-consuming if you're looking someone up and meaningless from a historical viewpoint. "Common Mistakes in Spelling" are limited to forty-two (what optimists!). But the *Almanac is* good on replacing floor tiles, scientific advances, the American states, and foreign countries; and the illustrations, area maps, and typography are commendable.

The 1966 editions of **Collier's Encyclopedic Yearbook** ($10; $3.95 to set-owners) and the **Britannica Book of the Year** ($6.95, sold only to set-owners) draw advantageously on the enormous resources of their respective publishers. Besides the A-Z section on the past year's discoveries and events (in both volumes handled in depth). *Collier's* (670 pp.) has feature articles on the water crisis, the Hudson River (by Laurance Rockefeller), the power blackout, the Ku Klux Klan, and other significant topics. Sir Bernard Lovell patiently traces the development of the concept of quasars from the beginnings of radio astronomy to their dramatic effect on theories of the Beginning of It All. *Britannica* (896 pp.) treats the topic more concisely in its Astronomy entry. On the subject of Latin American problems it gives Rómulo Betancourt's lead article twice as much space as *Collier's* allows Tad Szulc, but both give wide-ranging, clearly written, expert appraisals of the past and future. Either of these monu-

FOR THE 1966 ROUNDUP, this key will help guide you to the proper corral: 1. General reference works. 2. English-language dictionaries and other books about words and style. 3. Foreign-language dictionaries. 4. Books of quotations. 5. General literature and poetry. 6. Drama, film, and dance. 7. Music. 8. Art, architecture, and the domestic arts. 9. History and politics. 10. Geography and travel. 11. Science. 12. Medicine. 13. The Bible and religion. 14. The animal kingdom. 15. Sports, games, hobbies. 16. Everything else.

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mental volumes is a desirable addition to the library of anybody who is trying to keep afloat on our rapid currents.

The world's smallest book (a handwritten copy of Edgar Guest's *Poems*, ⅛" square), the largest (*The Story of the South*, 6'10" high), and the highest list-priced (Dali's *Apocalypse*, $202,-550); the longest novel (Proust's *Remembrance of Things Past*) and the biggest encyclopedia (not the EB, but a Chinese work in 11,095 volumes); the oldest letter of the alphabet ("O," dating from 2,000 B.C.) and the longest word in literature (in an Aristophanes comedy)—these items, plus others on the extremes in all the less literary branches of discussion (space, the earth, science, sports, the arts, mechanics, achievements, disasters), are gathered together and classified in the new revised edition of the **Guinness Book of World Records** (Sterling, $3.95), the most popular book (if not the only book of general interest) ever sponsored by a beer brewer.

(2) Much has been made of the announcement that the notorious four-letter words are among the 45,000 entries in **The Penguin Dictionary of English** (paperback, $1.95). More important is the fact that a brand-new dictionary has been compiled expressly for the paperback market, and that it recognizes (and labels) *many* colloquial, slang, and vulgar words. The entire emphasis, in fact, is on the contemporary, but not to the exclusion of important words from older literature. Here too is the vocabulary of the space age and of the beatniks, both British and American. Pronunciations are blessedly simple, definitions are lucid, typography is clear, and (to use a colloquialism) paper is lousy.

Incidentally, **English Language Dictionaries in Print** (Bowker, paperback, $3) provides a comparative analysis based on a consensus of librarians. (On the *Merriam-Webster Third* it quotes without a smile the publisher's paradoxical claim that this highly permissive dictionary is regarded as a final authority.)

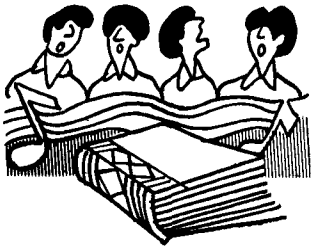
Carpe diem and the original Gymnasia; Plato, Plautus, Pliny, and Plotinus; the Delian League, Meters of ancient verse, and Architectural Orders are all to be found in the alphabetically arranged, 250-page **Encyclopedia of the Classical World** (Prentice-Hall, $5.50; paperback, $2.95), translated from the Dutch of J. H. Croon. It is a handy-sized volume, illustrated with plain maps and diagrams, and useful for anyone interested in the Greek and Roman periods and in classical literature.

If you agree that *anger* rhymes with *hanger*, and that the *a* in *law* has the same sound as the *a* in *father*, you will have no compunctions about using the **Dictionary of Pronunciation** (Barnes, $7.50) by Samuel Noory, a Turk who has spent thirty years in the U.S. Perhaps another thirty years' residence will qualify him for the task—unless, as is possible, he is tone-deaf.

There is now available an American edition of a book reviewed here last year, **The Original Roget's Thesaurus of English Words and Phrases** (St. Martin's, $6.95). Of its 1,400 pages, 650 comprise the index to the greatly amplified text, which is arranged in accordance with Roget's numbered classifications. The disadvantages, as compared with Mawson's old *International Thesaurus*, are the lack of usage labels, identifying or qualifying descriptions, and literary quotations.

For those who prefer their synonyms in a single alphabetical listing, unencumbered by an index, there is **The New Roget's Thesaurus in Dictionary Form** (Putnam, $3.50). Its 552 pages offer not nearly as many synonyms per word, but its considerable riches are more readily unlocked, antonyms are generally found in the same section, and usages are properly labeled.

Behind the derivations given in the dictionaries are stories that beguile



wordmen and laymen alike. A practiced delver, Webb Garrison has taken another 500 familiar words and phrases, arranged them into groups for the convenience of speakers and writers, and penned light-hearted accounts of their origins. His Latin and Greek may be a trifle shaky, but the anecdotes in **What's in a Word?** (Abingdon, $4.95) are revealing and valid for a' that.

"The important question about Winstons is whether they really taste good," Robert E. Morsberger writes in **Commonsense Grammar and Style** (Crowell, $6.95). Like its 1936 predecessor, Janet Aiken's *Commonsense Grammar*, the new book is tolerant and witty, and no more prescriptive than necessary. Dr. Morsberger doesn't go as far as *Webster Third*, but he is rather more permissive than Fowler. The arrangement is by chapters on grammatical concepts; the style is neither stuffy nor condescending, and the examples and explanations are fun to read. Exercises and a good index add to the book's usefulness. (Not wanting to carp, we shall not ask why the references to the sixth-century grammarian Priscian spell it "Prescian.")

Equally engaging, equally sensible, and almost as useful is **The Careful Writer** by *New York Times* editor Theodore M. Bernstein (Atheneum, $7.95). His comments on writers' foibles and errors are arranged as an alphabetical sequence of over 2,000 entries ranging from a line or a paragraph to a few pages. The examples are taken chiefly from newspaper writing and include wrong formations (*broadcasted*), wasteful phrases (*bring to an end*), fad words (*flavorwise*), faulty prepositions and conjunctions, awkward constructions, and other types of howlers. He provides plenty of cross references but no index. Bernstein is forthright and devastating; his chief weapon is the rapier, and many a *Times* reporter must have winced and improved after a Bernstein thrust. The present book was compiled partly in reaction to "the twisting of our language, which is being encouraged by linguists and teachers who find it easier to follow their sometimes benighted charges than to lead them." Bravo!

Bernstein's earlier volume, **Watch Your Language** (Atheneum, $4.50), is now out in paperback (Pocket Books, 75¢). It is similar but less extensive, and contains a number of newspaper stories with the editor's criticisms.

Had *The Careful Writer* gone to press a few months later, Bernstein would have deleted a reference to one of Fowler's strictures, since it does not appear in the new edition of **A Dictionary of Modern English Usage** (Oxford University Press, $5). As revised for modern British and American users by Sir Ernest Gowers, it is quite up to date and an authentic replacement of the original Fowler. How fortunate for writers that a book as indispensable as the new Fowler rates just as high as ever in wit and stimulation.

Are you looking for an assistant who has a smart head up his sleeve? Would you let him occupy a little cuticle of his own? And trust him explicitly? Are you interested in the type of smart phrase that's been running rampart on Madison Avenue? (Sorry—that's what happens when you neglect Bernstein and Fowler and dip into Norton Mockridge's little anti-reference book, **Fractured English** [Doubleday, $2.95]. It's a real compensation piece, scrammed with bemusing antidotes and perversely illustrated.)

(3) If English becomes too difficult, there are many escape routes. Paperback editions of **Teach Yourself German** and **Teach Yourself Spanish** (Fawcett, 60¢ each) have elementary vocabularies along with all the rules you would need for conjugating a verb, forcing an adjective to agree, and declining a noun or an invitation.

With the little 25,000-entry **Follett Vest-Pocket Spanish-English Dictionary** ($1.25), highly legible despite its *pe-*

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queñez, you will learn in the phrase section how to ask if water may be drunk from the faucet; after all, it's not a book of etiquette. Nor could it be expected to contain anything like the number of entries (40,000) in the handy **World-Wide Spanish Dictionary** (Follett, $2.95; paperback, $1.65), an intermediate work. In the Spanish-English part, all Spanish words are pronounced (by Latin-American rules), meanings are differentiated by the inclusion of Spanish synonyms, and irregular verbs are starred to direct the reader to the conjugations in the front of the book. (French, Italian, and German editions are available in both series.)

The Librairie Larousse has brought out two special dictionaries for the use of experienced readers of French. **Nouveau Dictionnaire Etymologique** ($8.95) gives the original form from which each of 80,000 words was derived, and the year in which it is known to have received its successive forms. *Bibelot,* for example, developed from *bel-bel* (pretty-pretty) via *beubelet. Gourmet* comes from a word that designated a wine merchant's servant, who obviously had to know his vintages.

Dictionnaire Historique des Argots Francais (Larousse, $9.95) translates into standard French the special vocabularies of trades, sports, regions, college students, inmates of concentration camps, pimps, members of the armed forces, criminals, and many other groups. Besides defining, the dictionary discusses the origin and use of each word.

For translation of nonstandard French words into English (and vice versa, with no scanting of the vice) see the **Dictionary of French and American Slang** (Crown, $6), an invaluable adjunct to your regular French dictionary. This covers not the argots of special groups, but the language spoken by the man in the street or even the woman in the gutter. The 10,000 words and phrases are translated into the standard form—and, where possible, the slang—of the other language, and labeled for usage level (colloquial, vulgar, etc.). It's not only useful, it's fun.

The escape route can even take you back to the age of Cicero, Caesar, Virgil, and Ovid, the period on which are based the rather minimal vocabularies in the 320-page **E. U. P. Concise Latin and English Dictionary** (McKay, $3.50). Proper names are treated separately, and the twenty-seven-page Concise Grammar will refresh your memory of *-us, -a, -um* and the Ides of March.

(4) Languages of East and West have been ransacked by Paul Rosenzweig for **The Book of Proverbs** (Philosophical Library, $3), a small but unusual compilation that would have been more helpful with an index or even a table of contents, and more authentic with the barest hint at the sources. But as the French maxim has it, "Criticism is easy, art difficult."

Lewis C. Henry's 270-page **Best Quotations for All Occasions** (Fawcett, paperback, 60¢) is arranged alphabetically by subject, and many of the authors—from the classical and Biblical to Dwight Eisenhower and Adlai Stevenson—are indexed.

Eisenhower's inaugural addresses—and those of all our other Presidents—are printed in full in **The Chief Executive** (Crown, $4.95), together with thumbnail engravings of their portraits. Fred L. Israel's vivid commentaries add up to a running outline of America's political history.

An interesting feature of Frank S. Mead's brilliant **Encyclopedia of Religious Quotations** (Revell, $11.95), apart from its comprehensiveness, scholarship, and obvious usefulness, is its inclusion of many objective and even antireligious quotations as well as the expected devout ones. Voltaire, William James, and Robert G. Ingersoll alone are quoted thirty-four times—and they have many sympathizers, all listed in the author index with their dates. Arrangement of the nearly 12,000 quotations is alphabetical

by subject, but the subject index unearths many related themes.

After each entry in **A Dictionary of Bible Allusions in English Literature** (Holt, Rinehart, & Winston, $4.95) W. B. Fulghum gives in a few deft strokes the Biblical setting for the word or phrase, and then quotes passages from British and American authors to show how it has been used or paraphrased. One misses an index of authors, but book readers and students of the arts will still find it profitable to consult this cross-section of allusions in prose and poetry.

What's the source of "Because we cannot know, are we less sure?" It's from *The Ecclesiad,* of course (IV, vi. 33), quoted by Edward Darling in his monograph **Old Quotes at Home** (Beacon, $4.95), along with other phrases of his own invention and all from sources guaranteed to be phony. These absolutely fresh quotations are part of Darling's campaign for originality at whatever cost. And because he knows that *SR* insists on indexes, he has provided one—nor should we complain if none of its twenty-five entries (such as "Aardvark, dirty mental traits of") refers to this or any other book. (115 pp., sort of illustrated.)

(5) Teachers, students, and other *SR* readers will welcome the new revised and enlarged fourth edition of James D. Hart's **Oxford Companion to American Literature** (Oxford University Press, $12.50) for its biographies, plot summaries, descriptions of trends and movements, and thousands of short or long entries on many other subjects related to American writing. In the 1,000 two-column pages, in dictionary form, there is room for a column-long analysis of *Walden* as well as a dozen lines on *Who's Afraid of Virginia Woolf?*; for two and one half columns on William James as well as two pages on Henry; for the Mississippi River as well as Yoknapatawpha County. The index is cast in the form of a parallel outline of our literary and social history.

A Short History of English Literature in 200 pages, by Albert and Urwin, (Barnes & Noble, $2.95; paperback, $1.25), gives short accounts of the chief authors and their works in nine chronological chapters, supplemented with extracts and tables, all thoroughly indexed. There are no plot summaries; emphasis is on style and mood, technique and genre.

Excerpts from critical essays about more than 400 twentieth-century authors have been collected by Ruth Z. Temple and Martin Tucker in **A Library of Literary Criticism: Modern British Literature** (Ungar, three vols., $35). The material is presented alphabetically by authors; general criticism seems to prevail over comment on individual works. Novelists, dramatists, essayists, and poets are covered in both the text proper and the bibliographies, which list short pieces as well as books. Many of the critics, to whom a detailed index is provided, are also among the book's subject authors—men like Auden, Beerbohm, Conrad, T. S. Eliot, D. H. Lawrence, Orwell, Evelyn Waugh. And several of the critics are Americans: Geismar, Fadiman, Edmund Wilson, Seldes, Morley. A valuable collection.

The latest findings on Sappho's life and writings are typical of the fresh accounts in Albin Lesky's exhaustive, 900-page **History of Greek Literature** (Crowell, $15). He takes it from the Homeric beginnings through the "archaic" era and the great flowering of the dramatists, philosophers, and historians, on past the Hellenistic age (including Jewish religious and historical productions), down to the Empire period of Plutarch, Galen, and the Stoics. It is a masterwork, translated (from the second German edition) into beautiful and stimulating English.

The characteristics of Sanskrit poetry, examples of litotes, the naïve-sentimen-

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tal relationship to nature, the history of parody, an item on the Pléiade, analysis of every imaginable meter and rhyme scheme, and three columns on inspiration—such is the content of the 900-page **Encyclopedia of Poetry and Poetics** (Princeton University Press, $25), a major reference work edited by Alex Preminger and his associates. There are no studies of individual poems (except "Dover Beach"—to bring out some points in Imagery) nor biographies of poets (except the influential "Gottlieb Biedermeier," the entry about whom is the fullest I have seen anywhere); but the history of each of the national bodies of poetry—the section on the American is noteworthy—takes into account the contributions of most of the major poets, and for the foreign literatures the examples are quoted in the original as well as in translation.

The up-and-coming versifier, of course, will want something more practical, like **The Poet's Manual and Rhyming Dictionary,** by Frances Stillman, (Crowell, $6.95). The first 125 pages describe rhyme and rhythm and content, and analyze numerous examples; a rhyming dictionary occupies the longest section, running to 225 two-column pages, with each vowel-sound taken successively through masculine, feminine, and triple rhymes. But, for the most part, only single words are included; followers of W. S. Gilbert and Ogden Nash must apply elsewhere.

(6) The biggest thing in drama is **The Biographical Encyclopedia & Who's Who of the American Theatre,** edited by Walter Rigdon (Heineman, $82.50): 1,100 multicolumn, small-type, 8½x11" pages, of which 700 are occupied by a Who's Who of nearly 3,400 living American writers, actors, directors, producers, press agents, composers, critics, educators, *et al.* (A necrology gives four lines each to 9,000 international theater people from Euripides to 1965.) There's an alphabetical list of every New York production of this century, besides complete information, including casts and number of performances, for all productions since 1959 both in New York and in many of the repertory and experimental theaters elsewhere in the U.S. through mid-1964. There's even a discography. Ask, and you will be answered.

On a much smaller scale, Leslie Halliwell performs a similar service for the entire annals of the movies. The compact **Filmgoer's Companion** (Hill & Wang, $7.50) contains, in one alphabetical sequence of 3,000 entries, short though engaging descriptions of 500 films, definitions of terms, and sketches and performances of actors and other cinema people.

Twentieth-Century Plays in Synopsis, edited by Evert Sprinchorn (Crowell, $6.95), provides extensive act-by-act summaries of 133 plays ranging in date, origin, and manner from *Peter Pan, Liliom,* and *Miss Julie* to *The Blacks* and *Marat/Sade.* The contributors briefly describe the looks and psychology of the characters and sketch the settings, but the writing is practical, with no attempt at style. The format, however, is inviting.

"I just had a horrible thought. What if Beckett, Duerrenmatt, Albee, and so on are simply giving the public what it wants?"

Modern ballet companies and their stars and choreographers are the subject of F. Reyna's **Concise History of Ballet** (Grosset & Dunlap, $5.95), which starts out with the rustic dances of the Middle Ages and the Moresques of the early Renaissance. All periods, all countries are covered in lively fashion, and the illustrations (color and monochrome) are as charming as they are numerous. An index of ballets gives the principal data for each.

(7) In the field of music, a good introductory desk-size reference book is **A Concise Dictionary of Music,** by Jack and Corinne Watson (Dodd, Mead, $6.95). The instruments and many of the technical terms are illustrated, each at its individual entry. Definitions are expanded via cross references, and there are succinct biographies of the principal European and American composers. Approximate pronunciations are indicated for difficult names and words.

For the advanced student and for serious lovers of serious music, David Ewen has edited **The Complete Book of Classical Music** (Prentice-Hall, $14.95), a volume of 950 large pages. He deals individually with a thousand works by more than a hundred composers, from the fourteenth-century Mass by Guillaume de Machaut to Debussy's *Fêtes Galantes.* The successive biographical analyses form a history of Western music, but the book's chief value lies in the detailed studies of the musical pieces, whether of a violin sonata in a paragraph or a complete opera in a few pages. The text is descriptive and critical, and gives no extracts from the actual music.

The local scene is ably covered in **Our American Music** (Crowell, $12.95), to the fourth edition of which the late John Tasker Howard added much new information. The early sections of his comprehensive history from 1620 to the present have a leisurely pace and are full of anecdotes about composers and descriptions of their work; the most recent sections seem overcondensed, though they still form a valuable and detailed record of the era. The 900 pages are minutely indexed.

Short-hair or even bald enthusiasts should enjoy the 360-page **Encyclopedia of Popular Music,** by Irwin Stambler (St. Martin's, $10). Time: the past few decades; place: mostly the USA. Lively A-Z entries on people, songs, musicals, dances, and jargon take up two-thirds of the book. The balance consists of general articles, lists of awards, a discography,

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and a generous sprinkling of photos.

(8) The primary colors of a Chartres window, the soft pastels of a Giotto fresco, the flesh and gold of a painted relief in Notre Dame, the organ-like stone columns of Rheims are some of the fifty-five tipped-in color illustrations that illuminate **The Art of the High Gothic Era,** by Marcel Aubert (Crown, $6.95). Not a large book, it is a well-organized guide—in six chapters and 230 pages—to the architecture and decorative arts of one of the most stupendous periods of human creativity. Plans, maps, and chronological tables round out the historical and descriptive text.

Though issued as a catalogue of the publisher's prints, **Fine Art Reproductions of Old and Modern Masters** (New York Graphic Society, $25) serves very nicely as a 9½ x 12½" art museum for your own home. It is unique in presenting more than 2,000 paintings in full color; they are displayed on 500 pages of enamel stock. Every era is represented, and all but the very latest schools—here are recent *kitsch* as well as Fra Angelico, Picasso, and Ensor—though many important old and modern masters are missing. In most instances the groupings prevent hi-fi color, but there is much beauty and value in this vast collection.

There are only fifty-six full-color reproductions in the **Larousse Encyclopedia of Modern Art** (Prometheus, $20), but every one of them occupies half or all of an 8 x 11" page. Nearly 1,200 small and medium monochromes (many sharp, too many murky) make up the bulk of the illustrations, all keyed to the text, of which the general editor is René Huyghe. The period is from 1800 to today, the range world-wide; all the visual arts are covered in the 450 pages of small type. After several backward glances for proper perspective, the contributors take up in turn the art of the Moslem world and the Far East, realism and impressionism, and art of the present century. Historical summaries, also fully documented with pictures, follow each of the studies in depth. Because of the laudable attempt at comprehensiveness, the text dismisses many a lesser artist with a name and a date; some rate a few descriptive lines and a picture; the more influential artists recur in many contexts to contribute to the over-all history.

Werner Haftmann devotes the long opening chapter of **Painting in the Twentieth Century** (Praeger, 2 vols. boxed, $20) to the great impressionist movement that opened the way to what we have too long been calling the moderns. The rest of Volume I, "An Analysis of the Artists and Their Work," brings the story—artist by artist and movement by movement—right up to pop art ("the poetry of banality") and op art, concluding with some 450 biographical sketches, but the typography of the 6½ x 9¼" pages is so dull and inartistic as to make them nearly illegible. The type and printing of Volume II, "A Pictorial Survey," on the contrary, are quite inviting. Here the text occupies only eighty pages: eighteen pithy essays on the various movements. The rest is composed of 1,000 clear reproductions, mostly small though clear monochromes, but including fifty-six large color plates for which full details appear in the index.

Op art is discussed in the five-page article on Optical Concepts in Volume X of the great **Encyclopedia of World Art** (McGraw-Hill, 15 vols., $597 by subscription; for details of the set, readers are referred to earlier roundups). The new volume, *Middle American Protohistory to Painting*, encompasses, *inter alia*, Mies van der Rohe, Modigliani, Monet, Mosaics, Musical Instruments, Myth and Fable, Neoclassical and Neo-Gothic Styles, Netherlands (for which the plates appear in other volumes, past and forthcoming), Nonobjective Art, and Orcagna. The essay on Painting discusses the nature of the art (exposing the misunderstanding of the origin of oil painting), its relation to the other arts, and the criteria of evaluation. As usual, the superb reproductions offer many pleasant surprises.

Mies van der Rohe, apostle of the rectangle, receives a column and a half in **The Penguin Dictionary of Architecture** (paperback, $1.95), and Antonio Gaudí, who despised straight lines, two columns. *Fiat justitia!* The fresh, enthusiastic tone of both entries is typical of the personal style that pervades the 250 pages, embellished with clear line drawings. There are hundreds of very brief yet adequate entries on architectural terms, and a number of long articles on national styles of architecture of all periods. (But why no mention of Phidias, the man responsible for the Parthenon, or of any other architectural sculptor?)

Art collectors can benefit by two recent guides: In **Collecting Original Art** (Harper & Row, $4.95) Jeffrey H. Loria, the young man Vincent Price hired to assist him at Sears, Roebuck, describes the art media and techniques, tells how paintings may be authenticated, and gives solid hints on acquiring originals. As Loria says, you can't buy taste, but if you haven't got it you can learn how to develop it. The rest can be taught, and Loria's little book, with its pleasant monochrome reproductions, is a help.

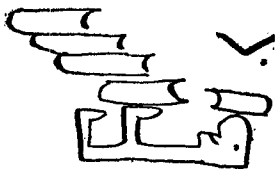
Zigrosser and Gaehde provide **A Guide to the Collecting and Care of Original Prints** (Crown, $3). A detailed, fifty-page glossary of terms explains the making and appearance of woodcuts, wood engravings, lift-ground etchings, and many other kinds of graphic art.

The Greeks had a word for it: *thronos.* So did the Romans: *cathedra.* The French call it *fauteuil.* But in English there's no one word to describe a comfortable or elegant chair—an indispensable object that requires three columns of text and twenty-three pages of pictures in the new edition of Joseph Aronson's **Encyclopedia of Furniture** (Crown, $7.95). There are entries on types of wood, on parts and styles of furniture, and on famous craftsmen and designers in the greatest of the domestic arts; 2,000 black-and-white photos and drawings give aid and comfort.

John Gloag's **Short Dictionary of Furniture** (Holt, Rinehart, & Winston, $7.95) is a more compact treatment and, in keeping with the subject, more attractively printed and illustrated. The dictionary itself is introduced by a 100-page historical survey and is followed by chronological tables listing the characteristics, materials, and methods of making furniture in each period.

(9) Manufacturers of household furniture employed 235,000 workers in

(*Continued on page* 56)



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In the Valley of the Maori

***Greenstone,** by Sylvia Ashton-Warner (Simon & Schuster. 217 pp. $4.50), concerns a three-quarters-white Maori princess who belongs emotionally to her European ancestors and spiritually to the tribal chief who is her great-grandfather. Elinor Baumbach is a free-lance editor who often comments on today's fiction.*

By ELINOR BAUMBACH

ANYONE who has read Sylvia Ashton-Warner's most successful books, *Teacher* and *Spinster*, might pretty well predict the milieu and tone of her latest novel. Again we have the clash of the Maori and white cultures in New Zealand, the charmingly impossible children caught with photographic intensity in moments of overwhelming exultation or abysmal childish sorrow. Again the conflicting mores of white and black are treated knowingly and intelligently, but in the irritatingly comforting, arch, romantic, impetuous manner which, presumably, thousands of Ashton-Warner readers have come to know and love.

In *Greenstone* we have the story of Richard Considine, a figure of "frailty, elegance . . . mystery." His wife, mother of his thirteen children, is a person of earthy and "indestructible vitality" (another problem of communication). Considine is a crippled recluse, once a celebrity, now supported in a remote valley by his schoolmistress wife, who not only bears all those children but also chops wood, washes clothes, keeps school, and gives piano lessons (in her spare time). We cannot judge her termagant rumbling. The poor woman is unpleasant, but oh so put upon!

Considine is not only ruined and crippled, but endlessly articulate. He tells his children long, allegorical stories, in true pedagogical fashion leaving his listeners to stumble on the meanings for themselves. Predictably enough, only the Considine grandchild, Huia, a three-quarters-white Maori princess, is able to understand her relative's elliptical fairy tales.

The tendency toward a simplistic glorification of the natural, therefore correct, response of the Maori is manifest in *Teacher*. In *Greenstone*, however, the child is conditioned to allegory by her great-grandfather, the chief of the Te Renga Renga tribe. From him Huia learns the beautiful and compelling tribal chants that preserve intact the history of the Maori people and which powerfully accent the book. The chief, at first another Noble Savage, grows in density as the child Huia slowly accepts him as history, as the past which, incorporated, becomes the truth of the present. There is no sentimentalizing of this relationship. Emotionally Huia belongs to the Considines, spiritually to the old chief for whom she will wear the ancestral greenstone. For him she is tradition made flesh, the carrier of his sacred heritage.

Mrs. Ashton-Warner is, one feels, a good person. She admires passionate intellect and detests bigotry and sterile provincialism. She loves and beautifully describes her lush New Zealand countryside. So where does she go wrong in this at times absurdly hoked-up book? It is, calamitously, her sense of novel-writing – of dramatic event – that is quite off. The landlord, threatening the Considines, says, "I want me money!"

Sylvia Ashton-Warner—"trenchant."

Considine's old flame, presumably a handsome, worldly woman, confronts her former lover—now the father of those thirteen—and weeps, "You owe me a son, you bloody traitor . . . you're a *meanie*."

Finally, we understand that Mrs. Ashton-Warner is not a novelist at all, but an excellent schoolmistress, firm, trenchant, and passionate. It is when she tries to imagine—to create fiction—that she dissolves into bathos. In *Greenstone* only the Maori have a significant reality, for we are being taught creatively about them. All else is disfigured by the stereotype of romance.

Compassion for the Comanche

***A Woman of the People,** by Benjamin Capps (Duell, Sloan & Pearce. 242 pp. $4.95), telling of a white girl reared among nomadic Indians in Texas, treats the Comanches as human creatures, possessing neither super-nobility nor exaggerated simplicity. Brian Garfield is the author of "The Vanquished" and other novels about the Southwest.*

By BRIAN GARFIELD

WHEN a novel of the Old West escapes the triteness of horse-opera formula, publishers and reviewers alike stampede to label it "A Novel" in order to avoid the stigma that brands the "Western." For, unfortunately, the preponderance of hackneyed, juvenile Westerns tars the whole genre with one brush. Nevertheless, it does seem a shame that the publisher of a work like *A Woman of the People* must be embarrassed to call it a Western—because this unaffected and affecting novel is the Western at its best.

Woman is both a historical novel and novel history. The story is straightforward: a ten-year-old white girl, taken captive by Comanches in 1854, tries desperately to avoid becoming an Indian while she grows up as part-slave, part-adopted daughter of an Indian family.

Benjamin Capps's plot is essentially just that. Yet it is difficult to recall a warmer, fuller treatment of life among the warrior horsemen of the Southern Plains. This reviewer was relieved to find the Indian point depicted without the super-nobility or exaggerated primitive simplicity of so many such stories. Although few emerge as well-defined individual characters, the author's Comanches are human creatures—no more and no less.

Capps writes of the sorrows and the joking of the Indians during the final generation of their nomadic life in the West. He brings out the hardships of winter life on the bitter Texas plains, the heat of inhospitable summers; with equal skill he conveys the beauty and vastness of the land.

He writes of the last days of an aged Indian who goes off to die like "an old

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horse that is too feeble and crippled to keep up with the herd any more," and of the women—impassive on the surface—who, privately in the night, cry over the old man. Capps is at his best when he shows us the white man as the red man saw him: a vague, unrealized figure whose actions (fighting a Civil War, making incomprehensible treaties, slaughtering an entire tribe's horse-herd to force the tribe to come to the reservation) made no sense.

Without pidgin English or stereotyped white villains, without patronizing or condescension, Capps creates a vibrantly convincing Indian band and allows the reader to see the mid-nineteenth century as the Indian saw it. From a historical standpoint, the book's most important point is that the Indian knew even less about the white man than the white knew about the Indian: red-white relations were characterized by an absence of mutual communication or understanding.

As history, *A Woman of the People* is both vivid and valid. As a novel, it is a gripping story of a maturing woman's struggle to decide her place in the world. Mr. Capps's sparse, uncomplicated style makes the book a poignant work, well worth reading.

Wind in the Wells

By Jeannette Nichols

THE wells are chewing
their dark water
and the wind
is asking
to be let in

at last having learned to fear the dark

and in the dried grasses
rodents bring whispers
in from the fields
to hide in cellars.

Only the moon knows its loneliness
and does what it can
in spite of it

while mud-ruts in the road
harden like worry
and frost bleeds into the ground.

Just at midnight
the moon looks into each well
separately,
hesitates like cream

married to the dark beneath,

and the wind is a woman
moving on to other
entrances.

A Small Flame for Sappho

The Laughter of Aphrodite, *by Peter Green (Doubleday. 275 pp. $4.95), is an imaginary autobiography of Sappho of Lesbos. Lionel Casson, who is professor of classics at New York University, has published numerous translations from Latin and Greek.*

By LIONEL CASSON

SOMETIME around 600 B.C. there lived on the Greek island of Lesbos a remarkable woman, a poet of such rare quality that so discriminating a critic as Plato could refer to her as the "tenth muse." She wrote poems of all sorts, but her most renowned were the flaming verses she addressed—as so much of ancient love poetry was—to a beloved of the same sex. And, though she wrote voluminously, through bad luck (no doubt abetted by the Church, which for the long centuries of the Middle Ages was the sole guardian of literature), practically all of her work has been lost. We have but two or three short poems in their entirety, and pathetic fragments of several hundred others, fragments whose haunting beauty leaves us dumbstruck at the thought of the treasure we have lost.

Like so many of the great figures of ancient literature, Sappho is hardly more than a name; we know little about her beyond what can be gleaned from her poems. Nor do we know very much more about the general history of her times. Despite the unpromising scantiness of material, Peter Green, novelist, classical scholar, and now a resident of the very isle where "burning Sappho loved and sung," has courageously attempted a fictional autobiography of the poet, her story from girlhood to her last moments as she might have told it.

Byron's adjective is singularly apt. A poet who could describe a fit of jealousy in such words as

> a delicate fire runs in
> my limbs; my eyes
> are blinded and my ears
> thunder

wrote in the very white heat of passion. Green's portrait captures the flinty egoism that must be part of such a nature, the unthinking arrogance. His Sappho is not likable, not at all someone you sympathize with, and this, I think, is as it should be. But somehow, in his

Alcaeus and Sappho with instruments. From a wine vessel now in Munich.

extended narrative, which necessarily moves from year to year and at times from day to day, the unique essence of this fiery spirit loses its brilliance and heat: for all his ardent prose, Green's Sappho glows rather than burns, and then only fitfully.

If the emotional part of Green's portrait is somewhat lackluster, there are other colors that are patently false. However little we know of the politics and economics and social relations of Sappho's age, thanks to archeology we know something of the physical setting of its life—and it is not what Green has recreated. He has Sappho's crucial girlhood sacrifice to Aphrodite take place by candlelight inside the goddess's temple; but a Greek temple was a mere chamber to house a cult image, and all sacrifices took place upon an outdoor altar in the clean, bright air. He has her walk through houses that are built with arched corridors (not invented until a millennium later) and decorated with ancestral busts (a custom typically Roman and inconceivable among Greeks of her age). He has her sit for a portrait (portrait-painting lay over two centuries in the future), has her eat meals flavored with pepper (only a rare medicinal substance until many centuries later), has her do many other things she could not possibly have done.

The age was much more primitive and earthy than Green has imagined. So was Sappho.

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United Nations on a Divided Planet

The Glass House, *by James Wadsworth (Praeger. 224 pp. $4.95), and* ***This Kind of Peace,*** *by T. R. Fehrenbach (McKay. 402 pp. $6.50), examine the scope and limitations of the United Nations in building a stable world society without violating national self-interest. Kenneth W. Thompson, a social scientist, was formerly on the political science faculties at the University of Chicago and Northwestern University.*

By KENNETH W. THOMPSON

TWO STUDIES by Ambassador James Wadsworth and Mr. T. R. Fehrenbach paradoxically enough view the United Nations from opposing yet complementary angles of vision. The former American representative gazes out at the world from the "Glass House" on the East River; the author and critic, who served as an intelligence officer in Korea, throws a spotlight on the United Nations from the hard ground of world politics. Both observers speak with unguarded candor and forthrightness about realities; each is convinced that nations within and outside international bodies pursue their national self-interest. The Ambassador, for his part, looks forward to the day when national sovereignty and selfishness may be transcended. Mr. Fehrenbach finds hope in the prospect that the values and practices of the United States may someday be realized on a world-wide scale.

The virtue of Ambassador Wadsworth's book results from his long experience, independent judgment, good-humored self-criticism, and cautious yet buoyant optimism. In contrast to most policy-makers, he doubts whether self-determination of peoples can be a sufficient cornerstone for United States policy in the world. Text writers are unlikely to quote him as the final authority on the institutional life of the United Nations. Yet his informality of approach and total lack of personal and national self-consciousness frees him to contribute fresh insights and perspectives that provide grist for more authoritative reviews.

Although at the height of his career his major responsibilities were political, Wadsworth's summary of the work of the Specialized Agencies and the struggle against the causes of war does point up

—*Wide World.*

James Wadsworth—"deep compassion for human suffering and deprivation."

the often unknown and unheralded activities of international agencies in building stronger foundations for a more stable international society. He stresses education, health, agriculture, and trade as stepping stones to peace. His magnanimity for friend and foe is illustrated in his characterization of Soviet Ambassador Georgi Zaroubin as "big and burly . . . and . . . a very gracious and well-intentioned human being." He adds that Zaroubin "was meticulous in fulfilling his commitments and promises. Never once did he go back on his word, and I responded in kind." His deep compassion for human suffering and deprivation finds expression in word pictures such as that of a youngster dying of protein malnutrition: ". . . the puffy, waterlogged tiny body; the blotchy skin; and the terrible expression of misery and apathy in the eyes."

AT the same time, personal affection and human sympathy do not blind Ambassador Wadsworth to the persistent and perennial challenges to civilization and survival in our time. The role of the United Nations in relation to most of these challenges is marginal. First, there are limits of domestic jurisdiction written into the Charter in Article 2, Chapter 7. At one point Mr. Wadsworth asks what our reaction would be if African nations introduced an item condemning practices in Little Rock or Oxford, Mississippi. Second, outright political defiance of particular U.N. policies and actions is commonplace. Third, some nations have followed the dictates of the U.N. often at great cost to national prestige. (An example is the transfer of power by Britain to hundreds of millions of people in the colonial world.) Others have obstructed U.N. policies at every step along the way. Nevertheless, the nations of the Soviet bloc, constituting until recently a pitifully small and permanent minority regularly buried under an avalanche of votes, have continued to seek their future within the U.N. and have not abandoned it.

THE point at which Ambassador Wadsworth and Mr. Fehrenbach stake out separate claims is on the issue of national security and national power. For the Ambassador, it is the factor that has prevented progress on the great problems of disarmament and international security. Fehrenbach, on the contrary, is profoundly skeptical that any natural harmony of interests is possible, and therefore insists that nations have no choice but to seek their own interests.

Americans beset by moralistic and legalistic trends of thought endlessly strive either to idealize institutions or to institutionalize ideals. Even hard-headed realists like President Franklin D. Roosevelt have been carried along by these deep-running currents. Our leaders and professionals act in accordance with political realities, but they speak in terms of popular emotional expectations. Nowhere is this seen more dramatically than with respect to the U.N., founded on the principle of great-power cooperation but interpreted as the embodiment of universal justice. This "created a dichotomy between professional government and the American citizenry that was to grow over the next twenty years." It led to the illusion that mere membership in an international organization would change the ambitions and greed of nations.

For Fehrenbach, foreign policy and power are inextricably bound together. He holds with Bunyan that "Great Heart must have his sword and armor to guard the pilgrims on their way." He quotes Thucydides: "War is a bad thing, but to submit to dictation of other states is worse . . . to those of you who call yourself men of peace, I say: You are not safe unless you have men of action on your side." If there was peace in the nineteenth century, it was because Britain and France, with huge standing armies, were capable of maintaining it in Asia and Africa. By comparison, "the United Nations, having no force of its own, could not solve any dispute where either side [in the Cold War] cared enough to use force. . . ." Its attempt to

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preserve peace and maintain order in the Congo was both its Indian summer and its death blow, for by undertaking a pacification mission on this scale it bankrupted itself and did badly what the United States might have done "more quickly and less expensively."

Because of the limited capacities of the U.N., Fehrenbach rests his hope on a vigorous and forceful American foreign policy evolving in response to changing needs. "The first great watershed of American policy came under Roosevelt, with the realization that American security and the security of other nations were intertwined." "The second great watershed . . . was initiated by Truman [who] set a vital pattern that, with only . . . small changes, was to be carried on for two more decades . . . from Marshall to Acheson, to Dulles, to Rusk, although millions of Americans never quite understood it and millions more disagreed with it."

To implement his policies President Truman called not on the intellectuals who had served Roosevelt nor on Republican businessmen, but on a "mixed breed—professional soldiers, career diplomats, and, strangely, some great foundations and international bankers"—men who were to some extent outside the intellectual and moral mainstream of America but who as empiricists could cope with the ambiguities of world politics without surrendering idealism. Under these men, the United States "began to act more as a great power than as a powerless moral force." "All of these men, instinctively, had no use for Communism. But they could not regard it as a sin; they saw it as Churchill did, a mortal political danger. They had nothing against it as long as it stayed at home; but when it tried to expand, that was something else."

FEHRENBACH implies we may by now have crossed a third watershed in American foreign policy. Like most of us, he is vague and uncertain about its content and baffled by the course it will follow. A debate is going on in the Congress and throughout the world which asks whether the intellectual capital generated during the fifteen weeks in which the Truman Doctrine and the Marshall Plan were launched is still relevant. How are we to deal with social revolution in Asia and Africa? What is international justice when neither policies of self-determination nor national liberation make for peace and order? How can the pressures of Communist world revolution be checked while legitimate national aspirations are encouraged?

Before any of us can speak with confidence on these bewildering issues, so poignantly dramatized in Vietnam, we and authors like Fehrenbach and Wadsworth must search our souls.

SR's Check List of the Week's New Books

Art

A PAGEANT OF PAINTING: From the National Gallery of Art. 2 vols. Edited by Huntington Cairns and John Walker. Macmillan. $35.

Crime, Suspense

THE ASSIGNMENT. By Peter Wahlöö. Knopf. $4.95.

THE CHILDREN ARE GONE. By Arthur Cavanaugh. Simon & Schuster. $4.50.

THE FAMILY AT TAMMERTON. By Margaret Erskin. Doubleday. $3.95.

THE HOLM OAKS. By P. M. Hubbard. Atheneum. $3.95.

A KIND OF TREASON. By Robert S. Elegant. Holt, Rinehart & Winston. $3.95.

ODDS AGAINST. By Dick Francis. Harper & Row. $4.95.

THE SEARCH FOR BRUNO HEIDLER. By Stephen Marlowe. Macmillan. $4.95.

THE SOUND OF INSECTS. By Mildred Davis. Doubleday. $3.50.

Current Affairs

COMMUNIST CHINA IN WORLD POLITICS. By Harold C. Hinton. Houghton Mifflin. $10.50.

LATIN AMERICAN POLITICS. Edited by Robert D. Tomasek. Anchor. Paperback, $1.95.

THE STATE OF THE NATION. Edited by David Boroff. Prentice-Hall. $5.95.

TEST BAN AND DISARMAMENT: The Path of Negation. By Arthur H. Dean. Harper & Row. $3.50.

THE UNITED STATES AND JAPAN. Edited by Herbert Passin. Prentice-Hall. Hardbound, $3.95. Paperback, $1.95.

Fiction

A CASTE OF HEROES. By Lona Kenney. Dodd, Mead. $4.50.

COME AND SEE MY SHINING PALACE. By Nicholas Samstag. Doubleday. $4.95.

THE COMPETITOR. By Thomas Bontly. Scribners. $3.95.

CRY TO THE HILLS. By Clarence Lewis and Esther Kellner. Doubleday. $4.95.

THE EAGLE AND HIS EGG. By Mark Rascovich. Atheneum. $4.95.

GOODBYE TO THE HILL. By Lee Dunne. Houghton Mifflin. $3.95.

HEART OF STONE. By Nino Modica. Doubleday. $4.95.

HELEN. By E. V. Cunningham. Doubleday. $3.95.

THE LAST OF LAZARUS. By Robert Goldston. Random House. $4.95.

LITTLE WORLD APART. By S. Omar Barker. Doubleday. $4.50.

MRS. BRATBE'S AUGUST PICNIC. By Jacqueline Wheldon. Houghton Mifflin. $5.95.

THE OLD MAN AT THE RAILROAD CROSSING AND OTHER TALES. By William Maxwell. Knopf. $3.95.

PRIZE STORIES 1966: The O. Henry Awards. Edited by Richard Poirier and William Abrahams. Doubleday. $4.95.

THE RAGING MOON. By Peter Marshall. Bobbs-Merrill. $4.50.

THE SADDEST SUMMER OF SAMUEL S. By J. P. Donleavy. Delacorte. $3.95.

SANDRA RIFKIN'S JEWELS. By Roy Doliner. New American Library. $3.95.

STATUES IN A GARDEN. By Isabel Colegate. Knopf. $3.95.

THE STORY OF O. By Pauline Reage. Grove. $6.

SUMMER FIRES AND WINTER COUNTRY. By Maurice Shadbolt. Atheneum. $4.95.

A TRACT OF TIME. By Smith Hempstone. Houghton Mifflin. $4.95.

UP ABOVE THE WORLD. By Paul Bowles. Simon & Schuster. $4.95.

History

THE AMERICAN IRISH. By William Shannon. Macmillan. $8.95. (Revised edition.)

THE ANCIENT PAST OF MEXICO. By Alma Reed. Crown. $7.50.

A DOCUMENTARY HISTORY OF BRAZIL. Edited by E. Bradford Burns. Knopf. $4.25.

EAGLES OF THE BLACK CROSS. By Walter A. Musciano. World. $7.50.

HAGANAH. By Munya Mardor. New American Library. $5.95.

PADUA IN THE AGE OF DANTE. By J. K. Hyde. Barnes & Noble. $8.75.

THE RAGGED, RUGGED WARRIORS. By Martin Caidin. Dutton. $6.95.

THE RUSSIANS AT SEA: A History of the Russian Navy. By David Woodward. Praeger. $6.95.

Literary History, Criticism

THE ART OF EMILY DICKINSON'S EARLY POETRY. By David T. Porter. Harvard Univ. Press. $4.95.

BRET HARTE: A Biography. By Richard O'Connor. Little, Brown. $6.95.

THE FORKED FLAME: A Study of D. H. Lawrence. By H. M. Daleski. Northwestern Univ. Press. $9.

HAWTHORNE. Edited by A. N. Kaul. Prentice-Hall. Hardbound, $3.95. Paperback, $1.95.

JOHN KEATS. By Douglas Bush. Macmillan. $4.95.

THE MODERN MOVEMENT: 100 Key Books from England, France, and America, 1880-1950. By Cyril Connolly. Atheneum. $4.50.

Personal History

AN EXPLORATION OF DE GAULLE. By Robert Aron. Harper & Row. $4.95.

THE DEEPEST DAYS. By Robert Stenuit. Coward-McCann. $5.95.

GO UP FOR GLORY. By Bill Russell and William McSweeney. Coward-McCann. $5.

JOHN BRIGHT: Victorian Reformer. By Herman Ausubel. Wiley. Hardbound, $5.95. Paperback, $2.95.

JOHN DIEBOLD: Breaking the Confines of the Possible. By Wilbur Cross. Heineman. $6.50.

MONGANGA PAUL: The Congo Ministry and Martyrdom of Paul Carson, M.D. By Lois Carson. Harper & Row. $4.95.

MY BROTHER BRENDAN. By Dominic Behan. Simon & Schuster. $4.50.

THE QUEEN MOTHER. By Helen Cathcart. Dodd, Mead. $5.

SIBELIUS. By Robert Layton. Farrar, Straus & Giroux. $4.95.

—Compiled by NAID SOFIAN.

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A Child's Garden of Delight

By ALICE DALGLIESH

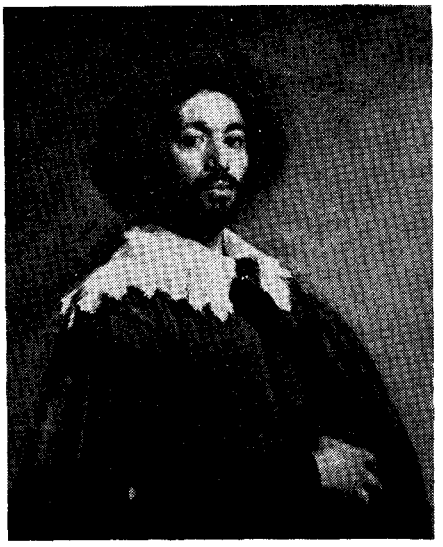
A BOOK that must be shared immediately has come in accompanied by a most entertaining "Note of Apology from an Editor in Distress," written by Fabio Coen, juvenile editor at Pantheon Books. *Flowers of Delight* had been expected for Christmas, he said; and we would have enjoyed having such a handsome book then—but think what a delightful spring gift it is for libraries, colleges, and individuals interested in the history of children's books. Older children with a liking for the beginning of things, and a sense of humor, may enjoy sharing it with adults.

In the style of the period, the book has an endless title page:

Flowers of Delight
culled by
LEONARD DE VRIES
from the Osborne Collection
of Early Children's Books
An agreeable Garland
of Prose and Poetry
for the Instruction and Amusement
of little Masters and Misses
and their distinguished Parents
Embellished with some 700 elegant
Woodcuts and Engravings on Wood
and Copper of which upwards of 125
are neatly coloured
Selected with the greatest Care from
Books for juvenile Minds
1765-1830

The anthology, which has 232 pages and sells for $8.95, was produced in England by a couple who prepare books for publication in their home, surrounded by their many children. The Osborne Collection is at the Toronto Public Library, and there Mr. de Vries went "on a quest as exciting and full of adventure as a true voyage of discovery."

Here are early versions of many old favorites: the sad story of "The Children in the Wood" and of the kindly robins who covered them with leaves; a charming rhymed version of Dick Whittington, with colored pictures; a short impassioned tract presenting the evils of slavery on a sugar estate in the West Indies; and many others. The short stories are highly moral and overcharged with emotion, especially in the deathbed and graveyard scenes. To modern adults they are amusing. *Flowers of Delight,* however, goes beyond entertainment, for we note that all the roots of present-day "juveniles" are here—the cautionary tale, the approach to children as savage little beings to be tamed, the sugar-coated information. It is no wonder that the children of that period had to be urged to read (as they often are in the stories and rhymes). Their imaginations must have been sorely starved. Many of the pictures seem delightful to us, mainly because they present a period when children's costumes had great charm.



—*From "Velázquez: A Biography," by Elizabeth Ripley.*

"Juan de Pareja," by Velázquez, in the collection of the Earl of Radnor.

ON March 14 the announcement was made of the winners of the Newbery and Caldecott medals, selected by a committee of the American Library Association as "the most distinguished children's books published in 1965." The medals will be awarded at the annual conference of the ALA to be held in New York City on July 12, 1966.

The ultimate test of a book is the feeling that remains in the reader's mind. This year three books seemed to me to stand out, and the one that continued to hold its place was *I, Juan de Pareja,* by Elizabeth Borton de Treviño (Farrar, Straus & Giroux). First of all there was the striking jacket by Enrico Arno showing the Moor, Juan de Pareja, guiding the hand of the King of Spain as he painted the cross of Santiago on the doublet of Velázquez, who had painted himself into his famous picture *The Maids of Honor.*

This book, a remarkable one for several reasons, has now won the Newbery Medal. It is a novel for young people, giving a picture of Spain at the time when Velázquez was court painter to Philip IV. It is, presumably, written by Juan de Pareja, the slave who was also friend and assistant of the famous painter. As slaves were not permitted to be artists, Velázquez, who recognized his assistant's ability, gave him his freedom and allowed him to paint in his studio, offering him every encouragement. Velázquez also painted Juan, and the picture not only brought the artist much favorable comment, but encouraged him to proceed with his picture of the Pope.

The author is frank about her reconstruction of events, and it will be interesting to see whether, in her acceptance speech, she tells a little more about her sources of information. Obviously, as she has lived in Mexico, she could have used Spanish sources. One of her dramatic scenes is the painting in of the Cross of Santiago. In her version Juan guides the King's hand. In a Spanish biography of Velázquez the "legend" is quoted that the King did the painting. Elizabeth Ripley in her book *Velázquez: A Biography,* published last year by Lippincott, states that the King asked Velázquez himself to paint it in. Be that as it may, one enters wholeheartedly into the vivid story told throughout by Mrs. de Treviño. Elizabeth Ripley's book, which reproduces many of the Velázquez paintings, will probably supply essential background for reading the novel; it is, however, interesting in its own right.

The runners-up for the Newbery Medal were *The Black Cauldron,* by Lloyd Alexander (Holt, Rinehart & Winston); *The Animal Family,* by Randall Jarrell (Pantheon); *The Noonday Friends,* by Mary Stoltz (Harper & Row).

The Caldecott Medal must have been somewhat more difficult to award, as 1965 was not a year of outstanding picture books except by people who had previously won the medal. The award went to Nonny Hogrogian, a book illustrator and designer whose work has attracted notice with great rapidity. *Always Room for One More,* by Sorche Nic Leodhas (Holt, Rinehart & Winston), is an old Scottish song that plays with the traditional hospitality of the Scots in an amusing way. All heather and mist, the pictures convey the humor of the song.

The runners-up for this medal were *Hide and Seek Fog,* by Alvin Tresselt, illustrated by Roger Duvoisin; *Just Me,* by Marie Hall Ets, and *Tom Tit Tot,* which follows the version by Joseph Jacobs and is illustrated by Evaline Ness.

Now, as always after awards, the discussions begin. The same books are not always "flowers of delight" for everyone; it is a healthy situation that they are not.

I See the Winds. *By Kazue Mizumura. Crowell.* 40 *pp.* $2.95. This little book brings charming pictures of the seasons and the winds, accompanied by very simple free

(*Continued on page* 44)

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verse "in the spirit of Japanese haiku." The skillful water colors say as much economically as do the poems. This should be a valuable book to stimulate creative work with children. No age level. Possibly 5-8.

The Day the Sun Danced. *By Edith Thatcher Hurd. Pictures by Clement Hurd. Harper & Row.* 32 *pp.* $3.50. In Ireland, so the catalogue copy tells us, if you go to a hilltop on an early spring morning you will see the sun dance. This might to advantage have been repeated in the book. Otherwise, the text does not seem to have any connection with folklore. Rabbit wakes the hibernating animals to see the spring sun dance and turn colorful pinwheels in the sky. It may be a slight disappointment if the sun does not turn pinwheels for the young reader, but most of the pictures are attractive and will be accepted without question. Ages 4-8.

If I Had a Boat. *By William Jay Smith. Illustrated by Don Bolognese. Macmillan.* 34 *pp.* $2.95. William Jay Smith is a poet and anthologist; his verse leaps gaily along, and some children will leap along with it. The pictures are equally gay and imaginative. It probably should be used from six on. Younger children without any boat experience might drown in a torrent of boat names. This is, however, a very pleasant book.

For Alice, a Palace. *By Mary Abrons. Illustrations by Gertrude Barrer-Russell. Young Scott Books.* 48 *pp.* $3.95. Here—especially for a little girl, and particularly for one called Alice—is a regular frolic of a rhyming tale, a fine Easter present all in blue and gold and violet. Set in the days when little girls had personal maids to help them tidy up their rooms and get ready for a birthday party, it is also, somewhat obscurely, an alphabet book. The letters of the alphabet, which are more or less hidden in the pictures, will give the reader pleasure in treasure-hunting, while the pictures themselves are amusing and decorative. No age level given.

The Life I Live. Collected Poems. *By Lois Lenski. Illustrated by the author. Walck.* 238 *pp.* $7.50. Lois Lenski has gathered together 368 selections, some previously unpublished, others from her books—from the "Davy" series to the regional. All are generously illustrated in the author's typical style. Not all are poems of high quality; Miss Lenski calls them verse and says that "verse is poetry in petticoats." They are very simple, deal with everyday things, and many of them have a city setting. Teachers in city schools and country schools for "disadvantaged" children may find them useful. To me they are really little rhyming or cadenced stories. No age level given.

The History of Simple Simon. From Park's History of Simple Simon, Published London 1840. *Illustrated by Paul Galdone. McGraw-Hill.* 32 *pp.* $2.75. Paul Galdone's decorative cartoon illustrations, which he has done in a combination old-chapbook and contemporary style, are excellent for this rhyme. An early version of the rhyme is also to be found in *Flowers of Delight* (see page 43). Various ages.

Favorite Fairy Tales Told in Czechoslovakia. *Retold by Virginia Haviland. Illustrated by Trina Schart Hyman. Little, Brown.* 96 *pp.* $2.95. This is the eleventh volume in the series. With the coming of *Told in Sweden*, now in preparation, there will be a round dozen. The careful selection, readable type, and occasional simplification must have brought many new readers to these old tales. Here the pictures are unusual. We find two of the best-known Czech fairy stories, "The Twelve Months" and "The Shepherd's Nosegay," with others not so well known. Miss Haviland is in charge of children's books at the Library of Congress. No age level.

Ice King. *By Ernestine N. Byrd. Illustrated by Marilyn Miller. Scribners.* 142 *pp.* $3.50. The story of how this book was written is even more remarkable than that of Atu, the bear portrayed. Although the author has lived in California all her life, she has long been fascinated by ice and polar bears. At sixty she began a writing career with this book. Atu is anthropomorphic, but can't one take some liberties with these bears inasmuch as the female is so often photographed looking lovingly at her offspring? The rescue by Atu of his dead mate's body is so realistic one feels it must have happened somewhere, sometime. Excellent pictures with good feeling for the animals. Ages 8-12.

Bolts: A Robot Dog. *Written and illustrated by Alexander Key. Westminster.* 172 *pp.* $3.50. As I became more or less a fan of this author with *Sprockets: A Little Robot*, I approached *Bolts: A Robot Dog* with anticipation. Not as funny as the first book, it suffers from turning into a pure fantasy instead of remaining on the science-fiction level. There's a difference, but the story is good fun. The fact that a robot is only a programmed automaton is forgotten in these tales, as it is in a discussion of "the New English" which says a grammar book is "out of M.I.T. by a computer." Ages 8-11.

This Is Your Century: A History of the World in the Twentieth Century. *By Geoffrey Trease. Harcourt, Brace & World.* 343 *pp.* $6.95. An important book for young people who want to see themselves and their world in the perspective of 1901-1964, this is an ambitious undertaking, more enlightening than the bits and pieces we have had. Geoffrey Trease is an English writer of ability, with the faculty, above all, to sustain interest through a long book. While its emphasis is naturally on the two wars and Britain's part in them, he is, on the whole, fair to America. He seems to justify the use of the atom bomb, though perhaps his inclusion of the telegram from this country to Churchill, "Babies satisfactorily born," is commentary enough. The section on the bomb ends, "Only a few far-sighted people stopped to ponder what the atomic bomb might mean to the future of humanity."

The pictures are well selected, and make their own commentary on some of the sections: "Trying out gas masks in Britain," for example, and a full page of "Hitler's Youth Maidens" with their fanatic faces. The last part of the century is turned over to young readers, whose life it will be.

"I Do Solemnly Swear . . ." The Story of the Presidential Inauguration. *By Milton Lomask. Farrar, Straus & Giroux.* 192 *pp.* $3.25. This unique and handsome book, will fill a real need. Milton Lomask traces the growth of eight Presidential inaugurals, capturing the spirit of each, and following each with the problems the President had to face.

We begin with George Washington's elaborate arrival in New York in a decorated barge with (so a newspaper account stated) porpoises leaping before it. Then comes Jefferson's first inauguration, "marked by greater simplicity than that of any other regularly elected President": "We are all Republicans, we are all Federalists." There is Lincoln's inaugural, with his speech placing the responsibility for the Union in the hands of "dissatisfied fellow countrymen." And the almost unbelievable inaugural of Franklin D. Roosevelt, during which, save for a little applause at its conclusion, the inaugural crowd listened to the address in what several reporters described as "deathly silence." "We must act and act quickly," Roosevelt said. At the end we have a full record of that day after the blizzard in which John F. Kennedy was inaugurated. It is good to contrast them all. Ages 14 up (12 up?).

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GOLDEN LOANS FOR A SILVER ANNIVERSARY

By KATHARINE KUH

—*Collection, Mrs. Mellon Bruce.*

"Bazille et Camille—Study for *Le Déjeuner sur l'Herbe*," by Claude Monet.

BECAUSE TODAY we are confronted with a redundance of art from all periods and places, and because art is discussed, discovered, analyzed, investigated, and appreciated *ad nauseam*, there is sometimes little or nothing to say about better-known, frequently shown movements. So we turn to re-evaluation, a hackneyed word in our current art lexicon. Ceaselessly re-evaluating everything from aboriginal carvings to abstract expressionism, we remake history with reckless speed.

When I started out for Washington to see the National Gallery's twenty-fifth anniversary exhibition, which opens this week and is composed almost entirely of French impressionist, post-impressionist, and related works, I realized that most of the artists I was about to encounter had already become household names. Cézanne, Van Gogh, Degas, Monet, Renoir, Gauguin are often more familiar to Americans than Velázquez, Titian, or Rubens. But once in Washington, quite frankly, I found myself engaged in the popular pursuit of re-evaluating a period. And, let me add, there was much to re-evaluate because of the special character of the exhibition lent by Andrew Mellon's children. Two hundred forty-six paintings, drawings, and watercolors represent the personal tastes of Mrs. and Mr. Paul Mellon and Mrs. Mellon Bruce, the two latter being the son and daughter of the man who founded the National Gallery and endowed it with some of its most memorable works. Paintings that have rarely or in certain cases never before been exhibited in America are available in the present show for study and comparison with other more familiar ones.

As a whole, the two collections share certain general characteristics. Emphasis throughout is on intimate, often small works obviously geared to home enjoyment. There has been little attempt to buy monumental compositions; it is rather domestic paintings adapted to private pleasure that keynote the exhibition. In most cases, subtle color, painterly excellence, and sophisticated understatement distinguish these canvases. In a word, they are eminently French. What one misses occasionally is a jarring note, a violence that might disrupt this idyllic world of gentle interiors and golden landscapes.

Even Van Gogh is seen in subdued form, with little of his usual slashing assault. The four Arles paintings are small, contained compositions, as is also the early, wonderful *Flower Beds in Holland*, a revelation of Van Gogh's neat Dutch heritage. From a few years later, a tiny, jewel-like Paris scene recalls the artist's brief encounter with impressionism. Only in *Green Wheat Fields, Au-*

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—Collection, Mr. and Mrs. Paul Mellon.

"The Plum," by Edouard Manet.

—Collection, Mr. and Mrs. Paul Mellon.

"Paris, Rue de Parme on Bastille Day," by Pierre Bonnard.

vers does one glimpse his characteristic turbulence, but even here it has been considerably restrained.

Curiously, the true expressionist of the show is not Van Gogh, who along with Munch is commonly considered the father of that movement, but Monet, the acknowledged leader of impressionism. For too long this vigorous artist has been stereotyped under a convenient label. The dazzling panorama of his paintings once again reveals him as less interested in the facts of nature than in his own emotions in the presence of nature. He emerges as an explosive, perverse colorist, as an artist at once capable of muted control and ecstatic exuberance. For these are not merely light-struck landscapes; they are riots of torrential color and driving pigment that mirror the artist's urgent reactions both to his own and to nature's volatility. Of the three fine figure compositions included, the earliest, *Study for Le Déjeuner sur l'Herbe*, shows a couple (the painter Bazille and Monet's wife, Camille) in a boldly brushed landscape where light filters through foliage to play over figures conceived with candid-camera spontaneity. From a year later (1867) comes the famous scene of the artist's son Jean in his cradle, a painting endearingly personal and yet composed with unorthodox daring. Cut in two by pyramidal drapery, the composition is held together by a foreshortened cradle that assumes a strangely awkward but dominating presence. Here, a domestic everyday scene takes on unexpectedly heroic proportions. And, indeed, this kind of paradox seems indigenous to a period bent on remaking specific, familiar, and even banal images by projecting them in new light from new angles.

If Monet, represented by no fewer than a dozen paintings (many of them major works), is a star performer, Bonnard runs him a close second with sixteen pictures ranging from the 1890 *Paris, Rue de Parme on Bastille Day* to a landscape of 1944. His early works, partly Japanese in design, partly French *fin de siècle* in spirit, are filled with cool nostalgia. Later, still under the spell of refined Japanese simplifications, Bonnard introduced palpitating color areas that unfold and interact in such elusive waves as to suggest they are inhaling and exhaling. The paintings breathe; they have a life of their own.

As a rule, the drawings in the two collections are less distinguished than the paintings. The Mellons, it would seem, prefer the interplay of color and pigment to the balder medium of draftsmanship. Be that as it may, their joint holdings in no sense make up a routine exhibition. The show poses questions and surprises; it forces comparisons.

Take, for instance, the juxtaposition of two women painters, Mary Cassatt and Berthe Morisot. Seen in close proximity, the American towers over her French contemporary. Though Morisot was a more sensitive artist, she was also less independent. One feels that she was dominated by her brother-in-law, Manet, and by the impressionists, that her work rarely went beyond paraphrasing theirs —always, to be sure, with charming femininity. Mary Cassatt's paintings, on the other hand, are also feminine but sturdier, more personal, and, as befits their American antecedents, far dryer. One of her masterpieces and a true *tour de force* is an interior with four immense overstuffed blue chairs on one of which a little girl is sprawled. For some reason, the insistently acid blue fails to overwhelm a composition that miraculously succeeds by dint of sheer defiance and an astute tilted perspective.

There are other surprises. An entire room of Manet spotlights how pellucid, how direct was his vision. Typical is *The Plum*, painted with this artist's usual bravura, but more modern than works by many of his followers. The detached seated figure becomes a foil for blazing light as well as ballast for a meticulously organized design. Background, table, and pensive young woman are joined in a deliberate plan. Already in 1877 Manet was paving the way for our so-called cool painters of today. And

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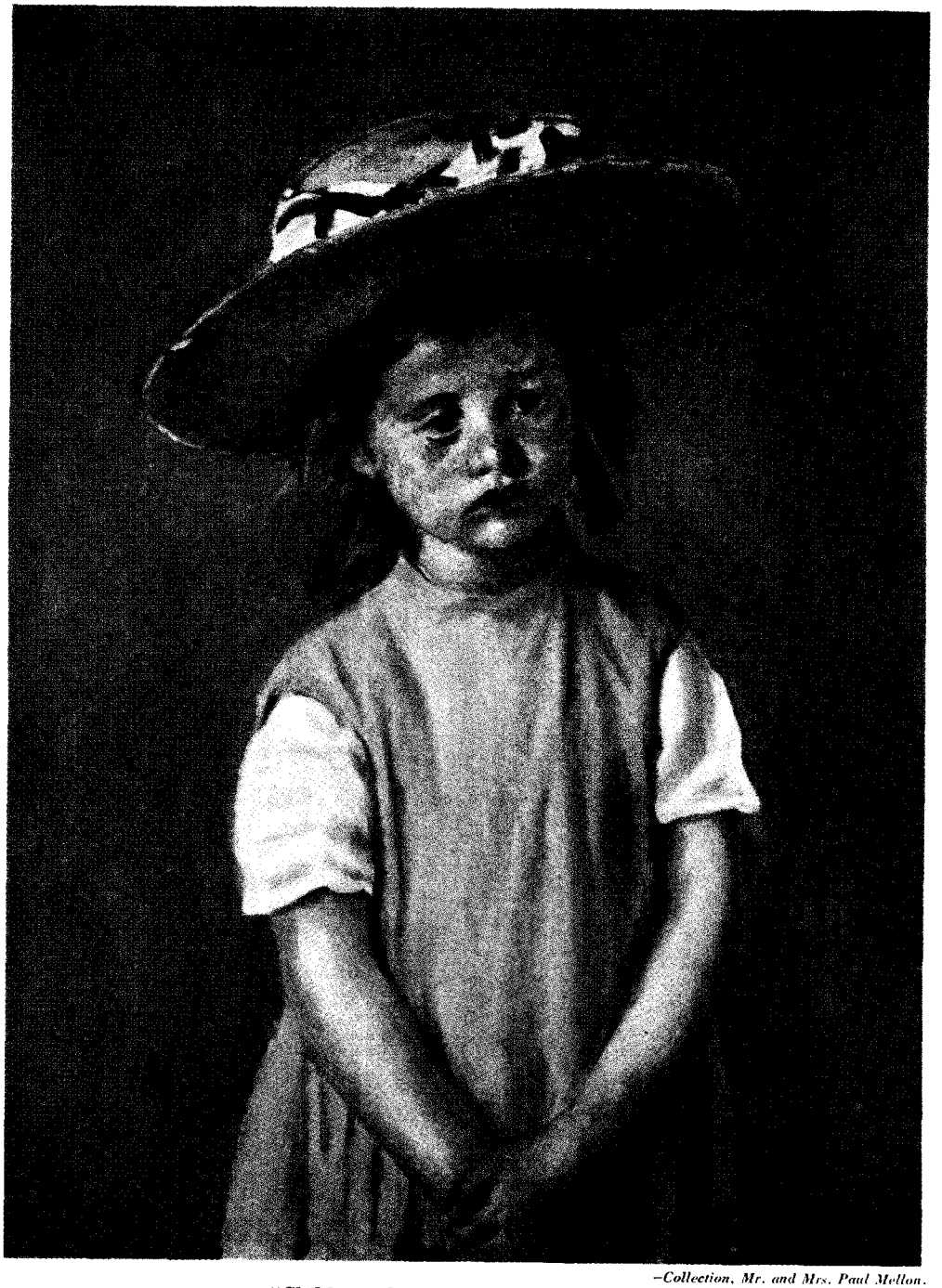

—*Collection, Mr. and Mrs. Paul Mellon.*

"Child in a Straw Hat," by Mary Cassatt

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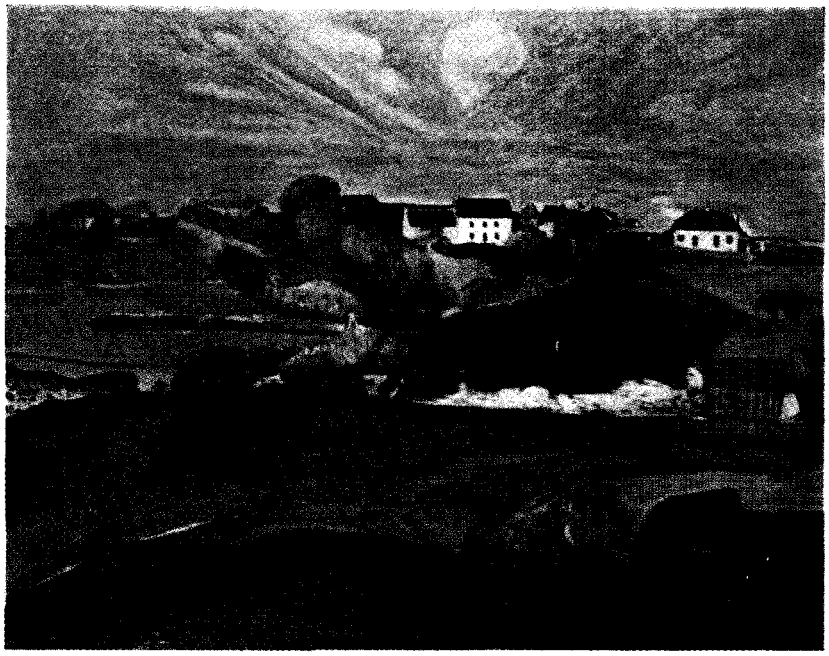

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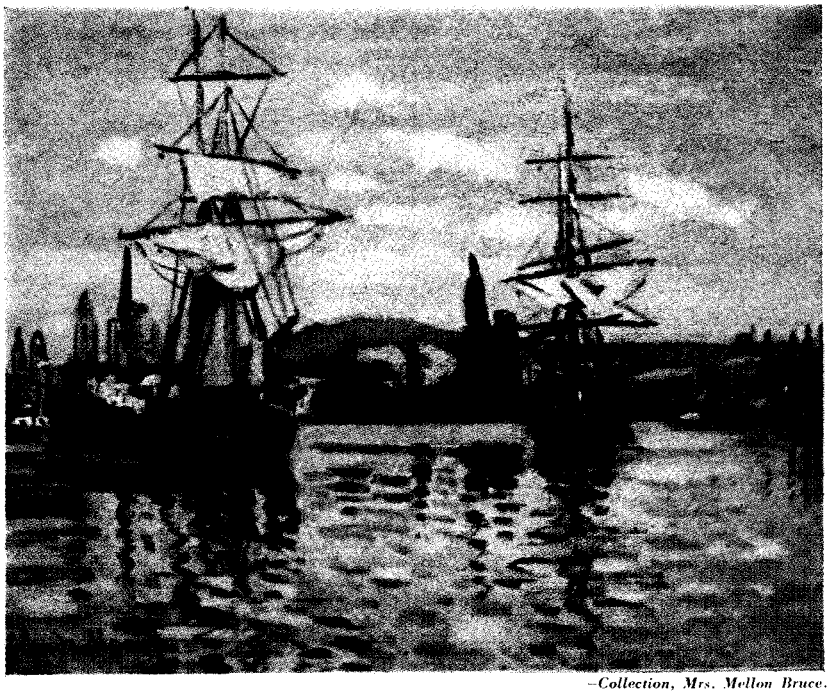
"Landscape at Le Pouldu, Brittany," by Paul Gauguin



—*Collection, Mrs. Mellon Bruce.*

"Ships at Anchor on the Seine," by Claude Monet

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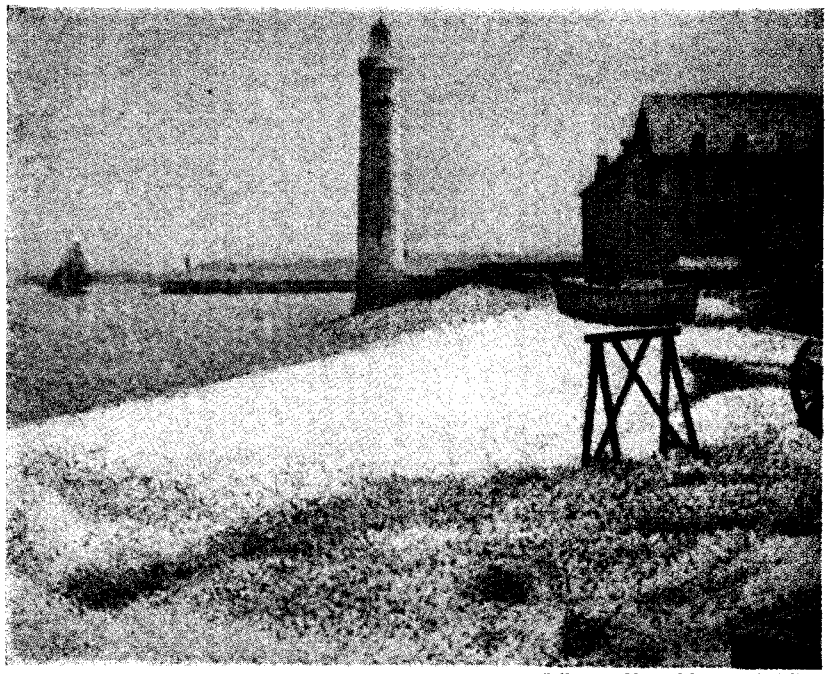
—*Collection, Mrs. Mellon Bruce.*

"Young Woman Braiding Her Hair," by Auguste Renoir



—*Collection, Mr. and Mrs. Paul Mellon.*

"The Lighthouse at Honfleur," by Georges Seurat

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—*Collection, Mr. and Mrs. Paul Mellon.*

"A la Bastille (Nini Peau de Chien)-The Absinthe Drinker (Jeanne Wenz)," by Henri de Toulouse-Lautrec

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m his street scene with flags, dated a year later, he provided a prototype for Childe Hassam's innumerable compositions based on rippling American flags.

Nor should one pass lightly over the group of fifteen Pissarros, a varied sequence surveying this impressionist's entire development. Here his debt to Corot, Millet, Seurat, and his fellow impressionists is clear, but, throughout, his own steady voice imbues his paintings with unswerving integrity. Always in his work, love of the land is both basic and authentic. If at times he seems somewhat heavy-handed, he is also the impressionist who least compromised with form, a fact that may explain his strong hold on Cézanne. As usual, I ask myself why Cézanne, here greatly outnumbered by his contemporaries (works by him are scarce these days) remains the undisputed giant of the exhibition. For this he does, if only because of two paintings, *Houses in Provence* and *Boy in a Blue Waistcoat*. Disregarding sensuous surfaces, beguilement, unusual angles, appealing color, and psychological content, Cézanne still wins. I suppose the answer lies in his inexorable staying power—in the permanence and universal application of his vision, in its total timelessness. He never seems dated. Even today, in a shaky world of speeding illusions, he proclaims continuity, order, and stability in a language we can trust. His paintings are not nostalgic reminders of the past; they are solid affirmations, sometimes difficult to accept because they are based on interrelationships so tight as to become abstractions.

Certain outstanding yet offbeat works I find unforgettable. A very early Gauguin *Still Life with Oysters* disputes the legend that this artist was an amateur during his early twenties. A studio interior by Bazille could readily be mistaken for a top Corot. Too often this minor impressionist is underrated. From the hand of Odilon Redon come two small elusive landscapes, both more naturalistic than is usual with this artist. They are mute evidence that Redon's poetry can exist without his proverbial symbolism. And not least, a magical canvas by Courbet called *Calm Sea*, a painting with only water, a bit of sand, a low horizon, and a vast expanse of quivering sky, is perhaps the most evocative work in the show. Done more than a century ago, it foretells the abstract color compositions of Mark Rothko.

Why, one wonders, are there twenty-eight Redons? The number seems excessive, for though several of the smaller works are of incomparable quality, they become monotonous when repeated indefinitely. No matter how tender his sensibilities, Redon saw the world through a circumscribed lens. Especially in his two large seascapes one senses his limitations, for neither has the scale or sweep of a great marine. To compare him to his disciple Monet is to understand the difference between an accomplished parochial artist and a world figure. I also ask: Where is Delacroix? As an outstanding precursor of impressionism, surely he belongs in this splendid survey along with Courbet and Corot.

—Collection, Mrs. Mellon Bruce.

"The Cab Horse, Boulevard des Batignolles, Paris," by Pierre Bonnard.

—Collection, Mr. and Mrs. Paul Mellon.

"Beach at Boulogne-sur-Mer," by Edouard Manet.

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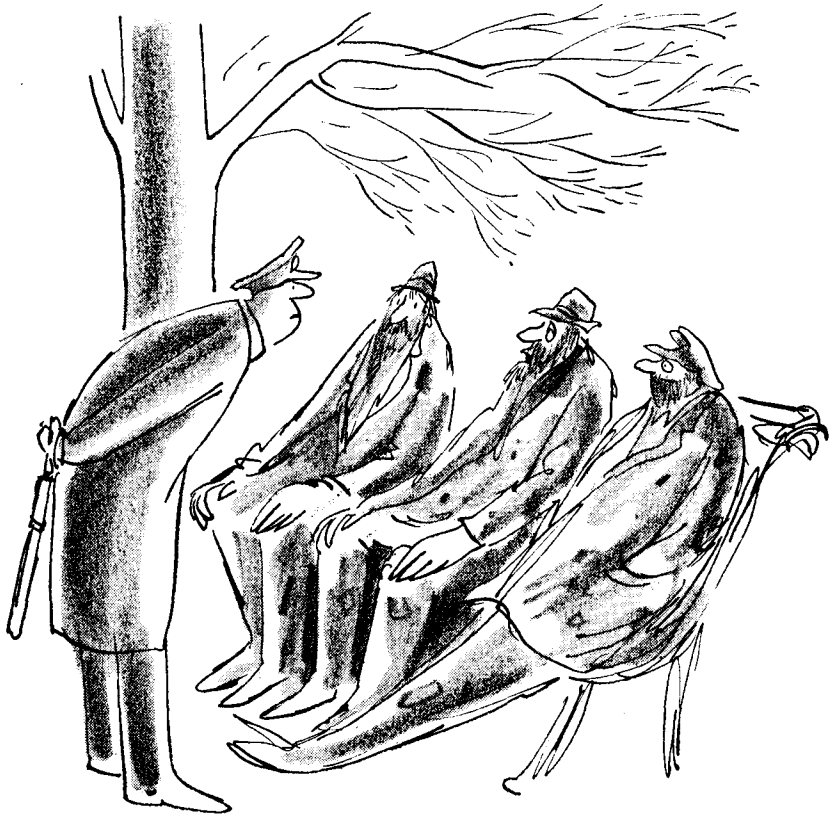
Lost City of the Sybarites

ACOLYTES OF La Dolce Vita as it applies to food, wine, raiment, and all things sensuous have had their hearts uplifted by the recent discovery of the site of the 2,600-year-old city of Sybaris, lush cradle of the Sybarites, in the instep of the Italian boot. At long last they may find in its ruins new evidence to settle the tantalizing controversy as to how sybaritic were these ancient Greek colonists who, rightly or wrongly, are credited with giving the English language the word for lotus-eaters. Did they in fact lose their city to their enemies because they had been softened up by the good life or has history made them the butt of a puritanical calumny?

After nearly a hundred years of searching, Sybaris, the capital of Magna Graecia seven centuries before Christ, or its port, has been definitely located in Northern Calabria overlooking the Ionian Sea by a joint expedition of the University of Pennsylvania Museum and the Lerica Foundation of Milan. The archeologists scored their breakthrough not with the traditional spade but with a Space Age electronic gimmick called the "rubidium magnetometer." To this date they have not laid eyes on the ruins or touched them with their hands but they know they are there.

Dr. Froelich G. Rainey, director of the University Museum, explains that the magnetometer enabled the team to map the outlines of temples, walls, and paved roads in a two- to three-mile area on the Crati Plain buried as deep as twenty feet below the surface without the need of excavation, and they later confirmed their findings by spot drilling. The gadget is 100 times more sensitive, and can operate at greater depths, than any other detection instrument and it opens up promising new horizons in the never-ending hunt for treasures of the past that cannot be seen from the ground. The magnetometer was first used in the Explorer space probe in 1961 to measure ultra-low magnetic fields thousands of miles from the earth.



"If you must know, Officer, we're students of human nature, and you're interrupting class."

It may be a long cold winter, and it may be never, before the trippers can poke among the remains of Sybaris because they lie fifteen feet below the water table and the cost of excavating them might bankrupt a Croesus, but even in their buried state they rank as Italy's most intriguing non-attraction this spring. If nothing else, their discovery has focused new interest on the exotic tribe of Achaeans who founded the city, lived it up so gracefully for 200 years during the Golden Age of Greek colonialism, and were snuffed out in 510 B.C.

Diodorus of Sicily, the classic historian for this period, states flatly that the Sybarites were "slaves to their belly and lovers of luxury" and some authorities agree with him, but others tend to the conviction that they may have been maligned by the guilty conscience of their conquerors. Most of what we know of them comes from the garrulous Greek scholar Athenaeus, who wrote about them in the fifteen-volume *Deipnosophists* (Sophists at Dinner). As a native of Egypt and a resident of Rome toward the close of the second century A.D., Athenaeus attended what may have been the longest dinner party in history and he must have been the greatest name-and-place-dropper of all time.

All the savants agree, however, that Sybaris was a rich and powerful city-state and spawned a score or more of subject colonies on both coasts of Italy as far north as present-day Paestum on the Gulf of Salerno. The Sybarites occupied a fertile valley between two small rivers, with green forests, pasture, and vineyards, and they controlled the portage routes between the Ionian and Tyrrhenian seas, permitting them to transport goods without crossing the treacherous Straits of Messina. Their agriculture and trade produced the wealth and leisure that enabled them to lead a life of luxury, but this was also true of other Greek cities such as Taranto.

IF we believe Athenaeus, however, the Sybarites did indeed eat very high up on the humming bird and quaffed deeply of the cup that glazes. They were great hands at public and private feasts, it seems, planned them a year in advance, and insisted on multi-course meals. Their tables were piled high with meat, poultry, fish, cheese, fruit, and pastry. Their dinners were topped off by the fruity *vin du pays*. The men dined from couches abutting the tables but their women ate in private. If a chef concocted a succulent dish he was rewarded with a golden crown and accorded exclusive rights to it for one year—something Brillat-Savarin and the devotees of the Cordon Rouge School would have applauded.

After one of their stoutest trenchermen, Timaeus of Sybaris, partook of a

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meal at an army mess in Sparta he exclaimed: "It is no wonder that the Spartans are the bravest men in the world. For anyone in his right mind would prefer to die ten thousand times rather than share in such poor living."

Some of the wealthier Sybarites, we are told, owned country estates and piped the wine from their vineyards to their cottages by the sea. They wore clothes of the finest Miletus wool and dressed their sons in purple cloaks with gold ornaments in their braided hair. They kept owl-faced dwarfs to act as jesters at their parties and imported lap dogs as pets. They may have been the first to create the bathtub, in which they enjoyed vapor rubs, and the chamber pot, which they thoughtfully took with them to drinking bouts.

The Sybarites abhorred noise as the enemy of sleep and they banned all cacophonous crafts from the city, including heavy-handed blacksmiths and nail-pounding carpenters. Not even roosters were allowed to crow in their hushed precincts. They roofed over the main roads leading out of the city with awnings to shield them from the sun when they ventured into the countryside. On one of these excursions a townsman saw a farmer digging in the fields and he complained that the very sight of it gave him a rupture. Recounting this to a friend, the latter cried, "Just listening to your story has given me a stitch in my side."

When the wealthiest Sybarite of them all, Smindyrides, departed for his wedding to a damsel in a neighboring city he took with him 1,000 slaves, cooks, fowlers, and fishermen, to prepare the feast. He claimed he had not seen the sun rise or set for twenty years, and recommended going to bed before dawn, sleeping all day, and getting up at twilight as a recipe for long life. (Seneca the Stoic tells of another Sybarite who was suddenly awakened during the night when a rose leaf doubled up under him —an early forerunner of the fairy tale that inspired *Once Upon a Mattress.*) When others went on holiday they traveled in richly appointed carriages, while lesser men walked or rode donkeys, and they usually took three days for a one-day journey, in order to have time to dally in the pleasure spots along the way.

But the soaring pride of Sybaris was its cavalry corps of 5,000 horsemen as the spearhead of its army. (Athens is said to have had only 1,000 mounts at the time). The Sybarites garbed them in saffron-colored coats covering their breastplates and they were a splendorous sight on parade. Centuries before the Viennese adopted the custom, they trained the horses to dance to the music of the flute as a form of entertainment at their festivals and this, Athenaeus contends, led to their downfall.

Sybaris became embroiled with the nearby city of Croton in a quarrel over portage rights and other matters. When the latter sent a delegation of thirty leaders to negotiate, the Sybarites slew them and tossed their bodies outside the walls to be devoured by wild beasts. The day of reckoning quickly followed. Sybaris deployed 300,000 men on the battlefield and Croton countered them with 100,000, but they were led by Milo, the greatest Olympian athlete of his day, who used guile rather than force to win. A renegade Sybarite disclosed to the enemy one of the tunes the horses had been taught and the latter came prepared with pipers. When the Sybarite cavalry was about to charge, the pipers played the right tune and the horses pranced into the Croton lines with their riders on their backs, abandoning the field—or so the story goes.

LIKE the legend of the Greek wooden horse at Troy, this story may be more apocryphal than accurate, for the battle continued for many weeks and the issue was not decided until Croton brought in reinforcements from unsybaritic Sparta. In the end Sybaris was leveled, all the Sybarites were killed or enslaved, and the Crati River was diverted to inundate the ruins. A century later Athens sent out a small band of colonists led by Herodotus, the world's first tourist of record, to found the settlement of Thurii nearby as a memorial to Sybaris.

If the question remains as to how sybaritic were the Sybarites the only way to answer it may be to take a run down along the Italian Boot into Calabria this summer and see what remains of Magna Graecia. As we remember it from our last visit, the only signs of Sybaris are a nameplate on a tiny railway station staring out over the empty plain, and the scars of the archeologists' tools in the soil over its ruins. On the other hand, Croton is still Croton and has a thriving industry and port. Elsewhere in this brooding land the visitor will hear a few words of Greek spoken, read many names of Greek origin, and see a few Greek temples as fine as any in Greece. If he listens carefully above the waves on the Ionian shore he may make out the sound of flutes, the pawing of horses' hooves as they dance toward defeat, and the roar of water pouring over the city of the Sybarites.

—TREVOR L. CHRISTIE.

NOTE: In the January 15 BOOKED FOR TRAVEL column it was stated that Avery Island, in Louisiana, is owned by the McIlhenny Company. A representative of Avery Island, Inc., has pointed out that the McIlhenny Company merely leases 501 acres of the island for the purpose of raising and manufacturing its principal product, Tabasco Sauce.

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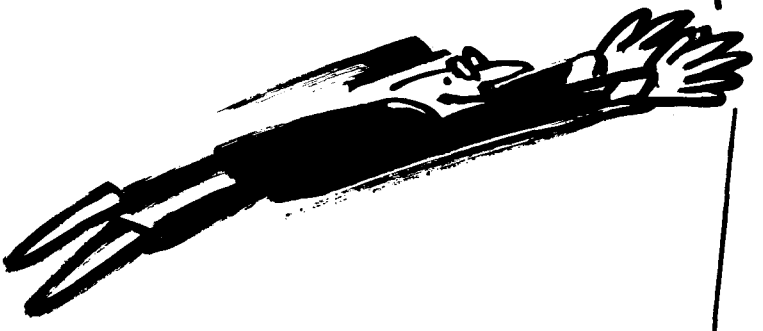

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Editorial

Continued from page 26

was important now to undertake feasibility studies on the long-term development of nuclear power.

Dr. Teller's sustained experience with air pollution as a consumer was in Los Angeles County; mine was in New York. Los Angeles has attracted widespread publicity for its progress in reducing smog by warring against the burning of fossil fuels. But the Los Angeles problem is still serious, largely because of automobile engine combustion. Various mechanized devices for cutting down on the poisons and gases produced by gasoline and diesel engines have been tried but have fallen short of expectations. If Los Angeles had the surface prevailing winds enjoyed by New York City, there would be hardly any problem. But the mountains surrounding L.A. prevent steady air flow. Automobile freeways and the rapid buildup in the number of cars represent a mounting hazard to health.

But if Los Angeles' problem would be negligible given New York's surface winds, it is also true that New York would have an unspeakable disaster given Los Angeles' stagnant air. According to one U.S. Public Health official, there is so much more pollution per cubic foot in New York than in Los Angeles that everyone in New York City would long since have perished if New York had the same sheltered topography as L.A.

Another point of obvious agreement at our meeting was that the problem of foul air is not just municipal but national—and, indeed, worldwide. As international airline pilots can attest, a brackish pall now hangs over most of the civilized world, with marked intensification over the large cities. On the East Coast of the United States, a distinct layer of dirt and gas obscures the ground from the sky, all the way from Richmond to Boston. Seen from the air, the horizon line is a black smudge.

What has happened, of course, is that the garbage-and-poison-producing propensities of the human species have far outrun its other talents and sensibilities. Moreover, man has yet to devise a rational method for group existence. A metropolitan center is a gross alteration of nature. The vital interaction between earth, water, and air that is required to sustain life is impeded by asphalt, concrete, cement, hydrocarbons, alderhydes, sulphur oxides, nitric oxides, and a thousand other assaults on the natural order.

The city may be the greatest instrument ever developed by the human mind for the purpose of enhancing culture, facilitating social exchange, and maximizing man's transactional skills. But the city has become inimical to itself. Foul air, contaminated water, congestion, noise, confusion—all these now threaten to cancel out the joy, stimulation, and social rewards of city living. Recent studies suggest that the incidence of lung cancer from cigarettes is minor alongside the number of malignancies caused by polluted air. There are indications, in fact, that it is not just cigarette smoking that causes cancer but the synergistic effect of both tobacco smoke and polluted air.

It is vital, of course, for the cities, states, and federal government to take strong and coordinated action against the threatened shortage of breatheable air. Fundamentally, however, this is also a problem for the United Nations—the kind of problem, indeed, which would confer collateral benefits. For it would focus attention on the fundamentals. It would remind people that they are all members of a frail and totally vulnerable species, dependent in equal measure on simple but irreplaceable things like air and water and soil. It might even help restore a sense of values to a species that has grossly underestimated its capacity for creating cosmic mischief, just as it has overestimated its margin for error in an age of ultimate force.

Mutual concern over the condition of the world's air envelope might lead to a spirit of reconciliation in the most unlikely places. Such at least is the mood in which this is written following a most improbable and satisfactory breakfast and Edward Teller. —N.C.

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A LITTLE YEARFUL

The calendar is all-intrusive, it would seem from the puzzle suggested by Diana Yates of Everett, Washington, who invites you to fill in the blanks in the words defined at the right. Resolutions on page 87.

1.	__JAN__	Titular character in tragedy by Ben Jonson
2.	__FEB_____	Source of strength
3.	MAR___	Name of narrator in several great fictional tales of the sea
4.	_APR_____	A whimsical composition
5.	___MAY__	Disabled by terror
6.	__JUN_	Hero of the Bhagavad Gita
7.	JUL_____	In narrow strips
8.	AUG__ _____	Hero of a modern American picaresque novel
9.	SEPT_____	Early version of the Bible
10.	__OCT__	Poetess ("The Lost Chord") and her brother, poet and author (pseudonym, "Barry Cornwall")
11.	____NOV_	Italian adventurer known through his *Memoirs*
12.	___DEC___	Popular book size

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Daddyhood

THE EXASPERATING THING about William Inge's new comedy, *Where's Daddy?*, is that in it one of our best playwrights creates some superior theater only to adulterate it with naturalism and conventionality. No doubt Mr. Inge justifies the latter as his honest answer to the pseudo-intellectual affectation of our time, but his counter-attack emerges as too soberly compassionate.

In the play's opening scene, we watch a brilliant parody of the absurd over-compliance a mother makes to a preposterous situation. She is visiting her "emancipated" daughter who is very pregnant, and equally absurd in her adopted beatnikness and her utter obedience to a husband who insists that immediately after the birth of the baby it be given out for adoption and they get divorced. As played by Betty Field, the mother is drolly helpless when, after the husband insults her, she slowly says, "I know better than to take his rudeness *personally*." And, in the same vein, she is most amusing when she introduces herself. "I'm Mrs. Bigelow," she says, and then after embarrassed reflection adds, "I'm sorry."

Soon we meet the play's most colorful character, a middle-aged homosexual named Pinky who turns out to be extremely moral. Indeed, he describes himself as a man who keeps the Bible on one side of his bed and the Kama Sutra on the other. He lashes out at the younger generation, which has "lost the art of pretending." He tells the young couple that they "go around looking like sick rejects from a poor farm." And he has nothing but scorn for people who adopt psychoanalysis as a way of life. He explains that when he has felt troubled, he has never called it a neurosis, but has just said to himself, "I'm having a bad day." Hiram Sherman is delightful in the witty portions of the role, and nicely forlorn when he is urging the young man to mature by taking the step from boyhood to fatherhood. "Some of us never take it," he comments, "We just grow up to be old boys."

While all this is interesting and frequently entertaining, Harold Clurman's staging and scene designer Ben Edwards's cartoon-strip frame seem to take the comedy more in the direction Mr. Inge ought to have written it, namely toward Theater of the Absurd. Unfortunately, this only makes more apparent the script's dutiful descents into slice-of-life domestic drama. While one tends to find *Where's Daddy?* more entertaining than a play like *Generation*, Mr. Inge's greater talent makes his lapses more lamentable.

THIRTY-EIGHT-YEAR-OLD James Goldman has talent enough for a dozen plays, all of which are included in *The Lion in Winter*. To recount the details of each would take an unreasonable amount of space, not to mention patience. Suffice it to say that this new comedy invents an admittedly fictitious series of occurrences loosely tied to King Henry II's attempts to leave his kingdom to whichever son would have the best chance of keeping it together, and to discard his wife, Queen Eleanor, in favor of a young French princess and her dowry. From the start, the characters seem to be following whatever path will lead to the next plot switch or the next epigram. For instance, when we are treated to the surprising information that Richard the Lionhearted has enjoyed sodomy with the young French king, it explains nothing that has happened before and not much that happens afterward because the audience is never really sure of anyone's true motives.

Now there is some truth in one of the character's assertions that life is like an avalanche, and that to blame the little ball of snow that started it is simple but meaningless. Yet an audience that doesn't know the motives of a play's characters has a hard time becoming concerned about the personal victories and defeats that come along at about the rate of two a minute.

The dialogue is a cross between Christopher Fry and Jean Kerr, and indeed constitutes the play's chief attraction. Sarcasm and similes never cease, and on opening night there was a host of applause for assorted verbal excursions and sophisticated responses.

As Henry and Eleanor, Robert Preston and Rosemary Harris work overtime to make the play's ridiculously involved plots and counterplots seem convincing. But when near the end someone asks "Well, what family doesn't have its ups and downs?" all is punctured, and we wonder if the performers might have served the play better with a more farcical treatment of its absurdities. For the only point *The Lion in Winter* seems to make is that history is a game in which the outcome is determined by such a complex clashing of motives that it might as well have been pure accident.

—HENRY HEWES.

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All the Facts

Continued from page 38

1963, book manufacturers only 13,000, according to **The U.S. Book of Facts** (Pocket Books, paperback, $1.95), which combines the Census Bureau's 1,000-page *Statistical Abstract* with a sixty-page review of the year 1965 by the staff of the *New York Herald Tribune*. Art Buchwald epitomizes our era in a fable of the dire fate of a man whom he beheld actually Folding, Bending, and Mutilating an IBM card!

In **This U.S.A.** (Doubleday, $7.50) Ben J. Wattenberg, aided by former Census Bureau Director Richard M. Scannon, turns the census figures into a 500-page "family portrait of 194,067,296 Americans," and makes it readable and meaningful for people who blanch at the sight of a census table. Chapters are devoted to basic population analyses, national origins and religion, where people live, how much they make, how they make it, their education, and why we're so wonderful. Incidentally, Wattenberg says that the least populous area under U.S. jurisdiction is the Swan Islands, near Honduras, with twenty-eight people —but he doesn't tell how to get there.

The historical background of our life and institutions is traced in the revised edition of the **Encyclopedia of American History**, edited by Richard B. Morris and Henry Steele Commager (Harper & Row, $8.95). The first half of the 850-page volume is the Basic Chronology—from the original peoples of the Americas, through the age of European exploration and settlement, to the year-by-year events of our national history. Here are the Presidential campaigns, important legislation, the wars (including the Vietnam crisis), the economic booms and busts, the McCarthy and Oppenheimer affairs, the Civil Rights advances, and the New Frontier. A series of twenty-three Topical Chronologies – constitutional, scientific, cultural (not neglecting Baldwin or Kerouac, and mentioning Leonard Bernstein in five places)—takes up 200 pages. Finally there is a 150-page section of biographies of 400 notable Americans. At every stage, maps and charts clarify the issues. The index is thorough.

In the 714-page revised edition of Martin and Gelber's **New Dictionary of American History** (Philosophical Library, $12), Oppenheimer gets a paragraph on his achievements but his troubles are forgotten. In the description of the Bill of Rights there is a cross reference to a nonexistent item on Civil Liberties; that may be a typographical error for Civil Rights, a topic treated in a general entry as well as in separate items on laws and cases. FDR's New Deal is here, and Wilson's New Freedom, but not LBJ's Great Society. The New York Philharmonic is included but is not taken beyond 1952 (pre-Bernstein). Nevertheless, there is a wealth of quickly accessible information in alphabetical order in this convenient (if overpriced) book.

With its first volume, for the years 1000-1700, the **Dictionary of Canadian Biography** (University of Toronto Press, $15) should assume a place among the great biographical dictionaries. It appears to have commanded the country's top scholarship and a number of specialists. The scope is broad enough to include men like Bjarni, first European to sight the coast of North America; Leif Ericsson, first to set foot on it; and Togouiroui, the Great Mohawk who aided the French in the seventeenth century. The articles are replete with background detail and are well documented. The 775 two-column, 7 x 10" pages are handsomely printed and bound.

Historical Statistics of Canada (Cambridge University Press, $15) presents tables and analyses of data from 1867 to 1960 on population, health, labor, income, finance, natural resources, manufactures, education, government, crime, and related subjects. The editorial committee drew on the sociology and economics faculties of leading Canadian universities.

For each of 125 countries **The Political Handbook and Atlas of the World** (Harper & Row, paperback, $3.95) presents the facts, as of 1965, about the current heads of government and cabinet members, legislative bodies, and chief news media. For the more important nations the book also summarizes recent political events (in anywhere from a paragraph to several pages) and describes the political parties with their present leaders.

The flags of all nations, even Mali, Tanzania, and other recent entities, are shown in color or black-and-white in **The Book of Flags** (Oxford University Press, $5), fifth edition. Besides the national flags, the little book depicts dozens of British royal, naval, military, and local banners, and those of several of our states and of international organizations. The history and symbolism of the flags form the text, which is simple and entertaining; more than half of it deals with British affairs. The opening chapter dips into the meaning of words used in connection with flags.

Behind the statistics and the flags are the declarations of the people, their sages and their leaders. In **The Great Documents of Western Civilization** (Chilton, $7.95) Milton Viorst has gathered more than 100 letters, statements of policy, treaties, laws, and speeches, arranged them in historical sections, and provided brief prefaces by way of background. He begins with Pliny's letter asking Trajan how to handle Christians, and concludes with the U.N. Charter. On the way are extracts from Luther's Ninety-five Theses, the Magna Carta, the Mayflower Compact, the Communist Manifesto, the Thirteenth Amendment, Austria's ultimatum to Serbia, and Truman's announcement of Hiroshima and the atomic age. (So important a text deserves a more inviting format.)

(10) Gather round, ye *fauteuil* tourists and planners of trips, and travel vicariously into every part of the globe via the **Larousse Encyclopedia of World Geography** (Odyssey, $19.95), the latest in a series of books for reading and/or gazing at. There's an enormous amount of text in these 736 big pages (printed in small type and not very sharply). There's also a vast number of pictures, both black-and-white (700) and color (eighty-six), reproduced as text inserts or full-page bleed plates, together with maps so you won't get lost and to tell you something about the weather, the natural riches, the industries, etc. Allusions to recent political and industrial developments give the text a lively impact. It all helps to bring geography home to our understanding, to relate the newspaper items to real people and actual places—like Vietnam, the subject of a nine-page article. (The authors suggest that Addis Ababa be abandoned; probably just a case of wishful alliteration.)

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take one country at a time, try the Visual Geography Series. Typical are **England in Pictures** and **France in Pictures** (Sterling, paperback, $1 each), sixty-four-page booklets in colorful covers, 6½ x 10″, illustrated with a map and dozens of black-and-white photos. Topography, chronology, economy, and government are handled in five chapters. The series also includes **The Capitals of the U.S.A.** ($1.95), in one of whose 128 pages you can learn that the original name of St. Paul, Minnesota, was Pig's Eye.

Another useful if gaudy book for the non-dropouts is **The Fifty States** (Golden, $2.95), by Bertha M. Parker, who sketches each state's history, geographical characteristics, and industries. It is illustrated, in primer-book style and coloring, with large figured maps and drawings.

For the de-luxe treatment *à la* Larousse, we suggest the **American Heritage New Pictorial Encyclopedic Guide to the United States** (Dell, 2 vols. boxed, $25), formerly published in paperbound parts under a somewhat misleading title. A lot of territory, literally, can be surveyed in 1,350 two-column 7x10″ pages. The states are paraded before us in alphabetical order; the material on each begins with a general article and is followed by sections entitled "Flora and Fauna," "Legends and Lore," "Places of Interest," and "Information Roundup." Despite the handsome full-color maps and illustrations, the book isn't all rainbows: the racial problem, for example, is presented fairly. Especially commendable are the bird's-eye relief maps of national parks in color, the hundreds of color photos, the two-color charts and chronologies, and the attractive page layouts.

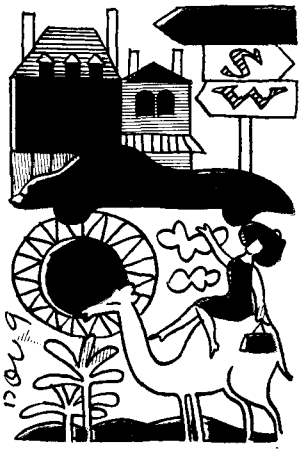
In **Forts of the West** (University of Oklahoma Press, $5.95) Robert W. Frazer focuses on military establishments west of the Mississippi from the beginning of the eighteenth century to the end of the nineteenth. Arrangement is alphabetical by states, and by forts within each state. The purpose of nearly all of them, it seems, was the control of Indians. Simple outline maps and photos of typical installations supplement the data and brief history of each fort.

(11) **A Dictionary of Geography** (Aldine, $7.95) is more than that: F. J. Monkhouse has included terms current in the sister sciences of meteorology, cartography, oceanography, seismology, soil and vegetation, and archeology. Your favorite Far East correspondent no longer has an excuse for calling a *tsunami* a tidal wave, and you can now astonish (or even bore) your guests with an explanation of finger lakes. Where words fail, diagrams explain.

To a slight degree it overlaps the field of **A Compact Science Dictionary** (Fawcett, paperback, 60¢), originally edited by G. E. Speck and now revised by Bernard Jaffe. The object of this one is to explain, in a single alphabetical sequence of 260 pages, "those aspects of science which the general reader is likely to encounter in his daily life," including electronics, antibiotics, atomic energy, missile research, weather phenomena, radio astronomy, carbon-14 dating, cosmic rays, medicine, psychology, geology, and radar. Both the type and the drawings are attractive, and the writing is lucid.

However, it hasn't caught up with the new math, for which you will have to turn to the **Mathematics Illustrated Dictionary** (McGraw-Hill, $4.50). With the help of this cheerful tome, if you perform the proper binary operation on the abscissa, and use signed numbers greater than zero, obtaining a disjoint set is as easy as pi and twice as irrational. Here, among the 2,000 old and new terms, are the sieve of Eratosthenes, the Mayan enumeration system, modular arithmetic, the Möbius strip. The drawings are amusing and to the point.

Why air ain't what she useter be—and probably never will be again—is the subject of two long articles in the forthcoming 1966 edition of the **McGraw-Hill Yearbook of Science and Technology** ($24; $14.40 to set owners). "The Atmosphere" traces its origin and chemical evolution, and the changes in its composition due to natural phenomena. "Air Pollution" shows why we are "running out of potable air" and suggests possible controls. Both articles are documented with technical data yet maintain the *Yearbook*'s standard of readability for the educated layman. Chess-playing by computer, mushroom poisoning, and satellite-tracking are other feature articles in the first 100 of the volume's 462 strikingly illustrated pages of which the main section is the A-Z supplement to the revised (1966) edition of the multivolume *Encyclopedia*. The editors keep a vigilant eye on the waves of technical and scientific progress that radiate every time an investigator drops another pebble into the pool of knowledge.



(12) Choosing the household medical book should not be difficult, since many valuable ones are available, all covering the same familiar ground. James Rogers Fox, M.D., a widely known internist and educator, comes with high AMA recommendations. **Dr. Fox's Family Health Guide** (Macmillan, $7.95) gives clear, reassuring explanations of the body, its functions and malfunctions, and doctors' procedures, such as the reasons for "thumping" the chest and other examination techniques. There are commonsense discussions of smoking, vacations, driving, marriage, and retirement; readers will welcome the diets, aids to fitness, adequate illustrations, and glossary. Perhaps the greatest advantage of the 410-page book is Dr. Fox's pleasant and sensible bedside manner.

The 816-page **Better Homes and Gardens Family Medical Guide**, edited by Donald G. Cooley (Meredith, $12.95), is virtually an encyclopedia. An impressive group of teaching physicians have contributed twenty-five articles, of which those on Teeth, Allergies, Emotional Illness, and "Your Operation" deserve particular attention. Descriptions of body parts, functions, and processes are thoroughly scientific and dramatically illustrated in full color as well as black-and-white.

Dr. Robert E. Rothenberg and his collaborators have revised **Understanding Surgery** (Trident, $6.95) in the light of the past decade's advances. For each operation they explain the normal and diseased condition, the surgical procedure (shown in diagrams), and postoperative care, and they answer questions likely to occur to the patient and his family. Compassionately dispensed as it is here, knowledge is less frightening than ignorance and confusion.

(13) The 1,900-page **Oxford Annotated Bible with the Apocrypha,** edited by May and Metzger (Oxford University Press, $10.50), brings together two volumes that have already been issued separately (in 1962 and 1965). It gives the complete text, printed in two columns of large type on Bible paper, of the Revised Standard Version, publication of which began in 1946. The supplementary apparatus consists of a geographical and historical survey; a short preface to each of the sixty-six Books; running footnotes that give alternate readings, explain difficult passages, and relate the material to other sections; an index to the annotations, and twenty-eight pages of handsome maps in color.

The 1,300-page **Dartmouth Bible**, first issued in 1950, can now be had in a thin-paper, small-type, softbound edition (Houghton Mifflin, $3.95). It is a schol-

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arly abridgment of the complete King James Version, designed for enjoyable reading and annotated—without denominational bias—for serious study. Reduced by some 50 per cent, the text is "abridged but not expurgated, shortened but not distorted." The essay preceding each Book, and the Notes following, are more extensive than in the unabridged Oxford volume. The significance of the Dead Sea Scrolls is one of the topics discussed in the sixty-page introduction.

TWO adjuncts to the foregoing are **The Encyclopedia of the Bible** (Prentice-Hall, $5.50; paperback, $2.95), a convenient 248-page volume of Dutch origin, and the similar though far more comprehensive **Dictionary of the Bible**, by John L. McKenzie, S.J. (Bruce, $17.95). Both are reliable, but the latter, running to 950 pages with a twenty-four-page supplement of maps in color, delves deeply in fields only scratched or even neglected by the former.

For still more details about a single Biblical subject, the **Encyclopedia of Bible Creatures** (Fortress, $6.75) is as enchanting for its pictures as for its text. Here are the locust and the bat, the ass and the ant, the snail and the whale, described as they are and as they appear in the Bible.

The Penguin Dictionary of Saints (paperback, $1.45), by Donald Attwater, is a guide to the lives and legends of 750 venerated men and women from the apostles to the present time. There is even an entry for Barlaam and Josaphat, characters in the Greek version of a story about Buddha.

Religion in the United States, by Benson Y. Landis (Barnes & Noble, paperback, $1.25), affords a brief account of fifty-three active denominations and groups, their origins, tenets, and forms of worship. Non-Christian sects such as the Buddhists and Black Muslims are included, and there is a chapter giving the over-all statistics.

(14) *Mais revenons à nos moutons*—and believe it or not, here's a picture of a bighorn sheep right on page 432 of **The Mammals** (Harper & Row, $12.95), by Desmond Morris, curator at the London Zoo. Other sheep are listed in the Caprini tribal table, but many of them go under outlandish names like Aoudad and Argali. Goats belong to the same tribe, chamois to the same subfamily, bison to the same family, camels and wart hogs to the same order (the Even-Toed Ungulates). For this popular guide, arranged scientifically, Dr. Morris has chosen 300 animals, representative of all nineteen mammalian orders, for picture and description, and that should be enough for anybody interested in such facts as that lions live in prides, jerboas have a sign language, and the reproduc-

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tive system of marsupials is unspeakable. With a copy of *The Mammals*, even Man becomes a Browser.

Here is the second instalment of heaven-on-earth for bird watchers. Last year it was *Song and Garden Birds of North America*, and now they've done the impossible and equaled it (to put it mildly) with **Water, Prey, and Game Birds of North America** (National Geographic Society, $11.95), by Alexander Wetmore and contributing ornithologists. Not that it takes much to send a bird watcher into ecstasy, but these books are visual thrillers, superbly turned out. Hardly a page without one or more photos or paintings reproduced in blazing or muted colors. Action shots, closeups, birds in colonies or caught singly against a full moon—it goes on for 465 pages. Group by group, the birds are discussed in general terms and characterized by species (329 of them), with anecdotes that reveal more than a story. And tucked in a back pocket is an album of six 6″ LP records reproducing the sounds of ninety-seven species. This 6¾ x 10″ book is no ordinary field-guide.

In general, Collins and Boyajian tell more about each species in their 310-page **Familiar Garden Birds of America** (Harper & Row, $7.95), but they concentrate on just seventy-five U.S. species. All are depicted in a series of twelve paintings, and several are also shown in individual pencil drawings. The text is organized around sixteen chapters on related species; it makes pleasant reading.

(No, lady, *The Penguin Encyclopedia* does *not* belong in this section.)

Far more weird are the creatures described by Hans Hvass in **Fishes of the World in Color** (Dutton, $4.95), illustrated in vivid and sometimes horrifyingly beautiful groups. Here can be found the Angler fish: female 45″ long, male ½″, the pair grown together so that even their bloodstreams are connected. Here is the translucent, colorless, tiny lancelet, limbless and practically headless. But here also are the species familiar to fishermen and aquarium owners. Hundreds of fish are identified, either with a few words or in considerable detail.

Then there's the cigar-shaped parasitic mite that causes demodetic or follicular mange. In dogs, that is, for we are back among the quadrupeds with **The Complete Puppy and Dog Book** (Atheneum, $7.95), by Norman H. Johnson, heralded as the Dr. Spock for dog owners. One difference, of course, is that Dr. Johnson's 500-page guide begins with 100 pages about breeds, and another is that he favors obedience schools. But some of the other chapters sound familiar: "From Birth to Four Weeks," "From Five to Seven Months," and the sections on feeding, ailments, and traveling. It is most like Spock in its readability, comprehensiveness, thoroughness, organization, and consultability.

(15) Skip this category unless you fish, collect coins, play chess or softball, or are just plain nosy. **McClain's Standard Fishing Encyclopedia** (Holt, Rinehart & Winston, $23.95) is a monument to the sport, with more than 1,000 pages that appear to cover every angle (sorry!) of the subject from Aawa (a Hawaiian wrasse, *q.v.*) to Zooplankton (which includes daphnia, cyclops, and such small deer). In their alphabetical turn come instructions for Spin-casting, seventeen pages on Marine Ecology, twelve pages on Fly-fishing (plus twelve full-page color plates of artificial flies and instructions for tying them), an article on fishing conditions for every state and province and many countries, a full entry for every fishable species (eight pages on Lake Trout, for example), items on Fish Cookery and all the kinds of gear and boats (even to an elementary definition of an Oar), studies of Pollution and Scuba Diving, and sixteen pages on First Aid. Two-color diagrams, black-and-white drawings, and many color photos add to the book's attractiveness.

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(Fleet, $3.95) accomplishes its aim in a slender volume on the history and technique of the game. Photos round out the 125 pages of text.

What You Should Know About Coins & Coin Collecting (Fawcett, paperback, 50¢) is a fully illustrated history of coinage from its beginnings, about 700 B.C., in China and Lydia. Half the book concentrates on U.S. coins, right up to the Kennedy half-dollar and the plans for decreasing the silver content. Part I of the 1966 edition of the **American Guide to U. S. Coins** (Cornerstone, paperback, $1) comprises a history of the subject and a guide to numismatics. Part II provides a classified list of American coins from the colonial period to today, with their current values.

Dickens said that one game of chess would forever cure a spoiled woman; the full quotation appears on page 51 of the **Dictionary of Modern Chess** (Citadel, paperback, $2.25). The book is full of anecdotes that make it a happy browsing ground, but it is also long on biographical entries, history, and—most important of all—descriptions of classic chess plays.

(16) The most sumptuous volume in this Miscellaneous section, by a long shot, is the **Larousse World Mythology** (Prometheus, $25), in the standard 8¼ x 11½", two-column format of Larousse encyclopedias. Like many of the others, this one is worth having if only for its reproductions of works of art. Here they serve to illustrate the various mythologies, considered individually, of the Ancient Near East, Greece, India (five separate cults), China, Germanic Lands, North America, Oceania, and other areas. But even without the 600 pictures, including forty color plates, there is enough in these 550 pages to bring depth and interest to the background and stories of the ancient beliefs.

Participants in amateur theatricals or masquerade parties, and anyone else curious about **Folk and Festival Costume of the World** (Scribners, $6.95), will find here over 700 drawings and descriptions of articles of dress and ornamentation, arranged by contemporary ethnic groups. Eight of the 111 full-page, black-and-white plates depict costumes worn in the continental United States.

For young men suddenly faced with the prospect of wearing the costumes of our armed forces we recommend **The Student's Guide to Military Service** (Bantam, paperback, $1). It reveals "the astonishing variety of courses open to you," such as getting drafted, types of enlistment and officer programs, medical and other professional specialties, education, deferment, and conscientious objection.

It takes 1,000 pages to outline the other advantages enjoyed by our fellow-citizens. Picnic sites in Louisiana? Language training for the Peace Corps or for advanced teaching positions? Rescue by the Coast Guard? Book loans to small businessmen? (Tall ones aren't eligible.) Social Security for baby-sitters? An atlas of the moon? Funds for gold prospecting or for improving your fish pond? Thousands of ways to pick Uncle Sam's pocket with his encouragement are explored in **Encyclopedia of U.S. Government Benefits** (Wise, $9.95).

When taking your dog along on a visit, if he is one of mature intelligence, he may, without impropriety, make an extremely impersonal and dignified survey of the premises, according to Chapter 72 of Emily Post's **Etiquette** (Funk & Wagnalls, $5.95). Should the dog commit an indiscretion, turn to Chapter 9 for advice on letters of apology. For how long a girl should stay out on a date, see Chapter 83. (Should she commit an indiscretion, hm. . . .) But the answers to all other social questions can be found in the 700-page edition newly revised and expanded by Elizabeth Post, wife of the arbitress's grandson.

For advice on how to behave or speak at a meeting, the 250 pages of **The Club Member's Handbook** (Doubleday, paperback, 95¢) will fill you in on parliamentary procedure as well as all the duties of committee members. For quick reference to the essentials, the eighty-page **Guide to Conducting Meetings** (Abingdon, paperback, 75¢) fills the bill.

Henry calls Bert an SOB and Bert knocks him down. Has Henry any legal remedy? Yes; you have no right to use force just because you're called an SOB. Does the Civil Rights Act of 1964 require private schools to integrate? Why don't you get your own copy of **The Complete Guide to Everyday Law** (Follett, $6.95)? In 625 pages Samuel G. Kling poses and answers a couple of thousand questions on the courts, domestic problems, business, insurance, employment, property, accident cases, criminal procedure, benefits, and wills, with legal forms, glossary, and index. Similar information is given in A-Z form in the same author's handy 564-page **Legal Encyclopedia for Home and Business** (Pocket Books, paperback, 95¢).

As for us, we're trying to decide whether it's to be a Mercedes-Benz 190 or a Ferrari 275 Berlinetta. The latter's 180 m.p.h. sounds good, but the former's hypoid bevel has certain attractions. Thanks to the Automobile Club of Italy, it is possible to study the looks and specifications of all the latest models—nearly 700—in the new edition of the **World Car Catalogue** (Herald, $15.95). They are described, pictured, and priced in alphabetical order, one 9 x 10½" page for each, and an appendix gives data on all the manufacturers.

Are you a **browser?** Like to leaf through a reference and gather little tidbits about the great writers and their works? About the new young writers coming along today? What the critics have said about them all — from Herodotus through Saul Bellow?

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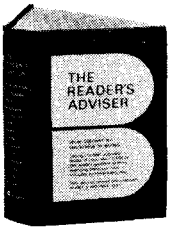

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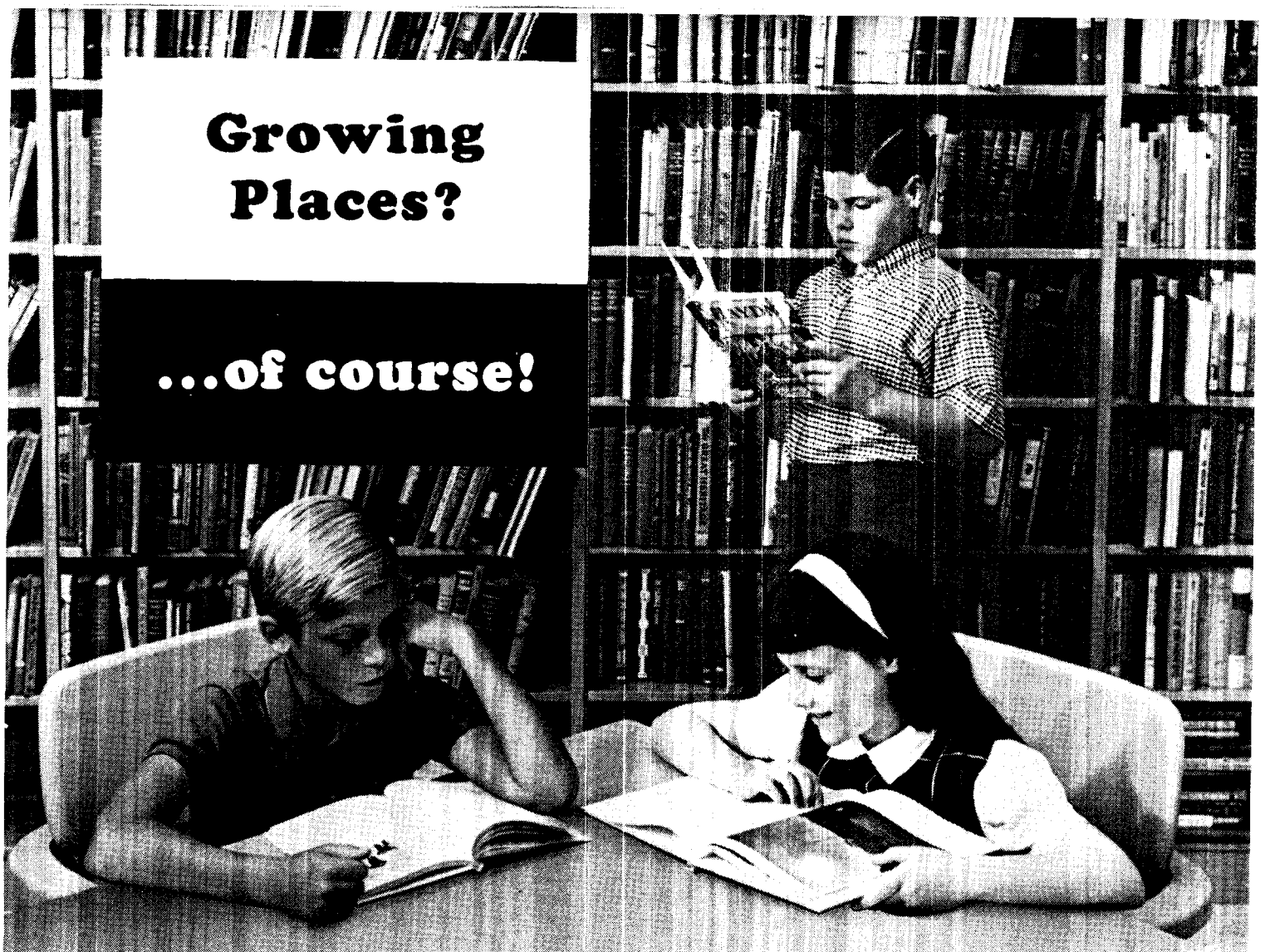

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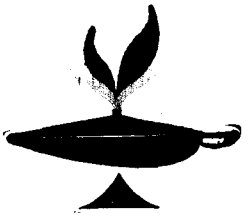

EDITORIAL 63

LETTERS TO THE EDITOR 64

HIGHER EDUCATION IN PENNSYLVANIA: A CASE OF SCHIZOPHRENIA
By James Welsh 66

TEACHING THE BILL OF RIGHTS IN CALIFORNIA
By J. Wilson McKenney 68

WHAT ABOUT THE "SINFUL" STUDENT?
By Edward D. Eddy 70

SHALL OUR SCHOOLS TEACH ABOUT VENEREAL DISEASE?
By Simon Podair 72

SCHOOLS MAKE NEWS 74

WHILE SCHOOL KEEPS 75

THE AAU—HIGHER EDUCATION'S ENIGMA
By William K. Selden 76

INTELLECTUAL RECREATION AT MID-YEAR
By David C. Stewart 79

THE EDITOR'S BOOKSHELF 81

BOOK REVIEW
"Helping Hands: Volunteer Work in Education," by Gayle Janowitz, reviewed by Martin Mayer 82

"Freedom in Education: Federal Aid for ALL Children," by Virgil C. Blum, and "God in Education: A New Opportunity for American Schools," by Niels C. Nielsen, Jr., reviewed by Edward Wakin 85

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The Care and Feeding of Public Speakers

LISTENING TO SPEECHES, or at least sitting through them, is a common vice to which educators seem to be particularly addicted. Though we find ourselves involved in a fair amount of such activity, we sometimes wonder just how much is accomplished by it. The need for public speakers as disseminators of information disappeared with the invention of movable type some five centuries ago; almost anything that can be heard from a platform can be read in print in half the time. Still, some groups of parents, teachers, school board members, and others interested in education find it necessary to have a featured speaker to provide a focus for a meeting, to attract a crowd, and, they hope, to provide a bit of inspiration.

Those who ask us to recommend a speaker usually want someone whose national reputation will attract an audience. He must have thought deeply about the problems confronting American education without having acquired any biases. And he must be able to hold his audience enthralled by saying something brilliant and original.

Such virtues are rarely combined in a single individual. Some of the most entertaining speakers we know have biases that border on paranoia; some of the best informed can be counted on to put any audience to sleep. A national reputation for administrative skill is no guarantee of platform competence. And though authors of recent books are in great demand as speakers, the correlation between speaking and writing is much too low to justify inviting a writer to speak merely because he has written a good book.

Program chairmen would be well advised to forget about big names and look for a speaker, however obscure, who is familiar with the particular problem that the audience wants to hear discussed. (If the audience has no focus of interest it probably has no need for a speaker.) An elementary school teacher may know more about what is wrong with the teaching of reading than a school superintendent or a college professor. A high school counsellor often has a broader view of college admissions problems than a university admissions officer whose concern is for a single institution. An experienced school board member sees problems in a different perspective from that of either a parent or a school official.

A speaker who is able to command a national audience can hardly be expected to offer his most brilliant and original ideas to a local PTA group of fifty. But when he accepts an engagement, the audience, however small, has a right to expect him to limit himself to a subject he knows well, to bring at least a few fresh ideas, and to present them clearly. He, in turn, has a right to know what to expect when he arrives on the scene. No speaker worth his salt will agree to speak to an audience of unpredictable size and unknown interests.

Though most speakers like money they prefer not to talk about it and certainly do not want to haggle over the fee or expenses. A speaker who is a professional educator is likely to be offended if you ask, "What is your fee?" If he has a standard fee his schedule is probably arranged by a

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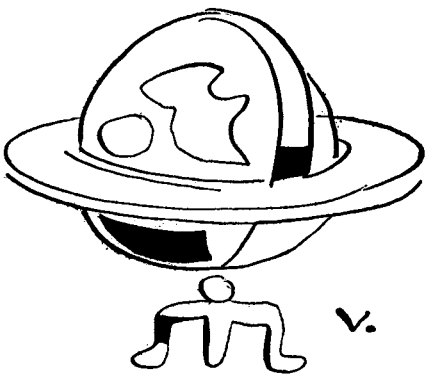
speakers' bureau, in which case you should approach the bureau rather than the speaker. But most educators do not have a fixed fee—they take what they can get. Many are willing to speak to some audiences without pay but if you offer nothing they are likely to suspect that you do not value their services very highly—that you are just trying to fill an empty spot on a program. The preparation of a good speech requires many hours, often several days, of hard work. If, in addition, you ask the speaker to travel across the country and spend two or three nights in airports and hotels you are asking for a week of his time. If your budget does not permit you to offer an appropriate honorarium, plus all expenses, you would do well to forget about getting a "big name" and settle for a local speaker who probably will have just as much to say.

Before inviting any speaker you might ask yourself whether you really need one. Some groups that regularly listen to speeches would be better off without them. A parent-teachers' meeting, for example, ought to be a place where parents and teachers get together to discuss matters of mutual interest. The presence of a featured speaker, particularly one whose word is accepted as authoritative, retards the flow of discussion. In such meetings the need is for more conversation and less speechmaking. —P. W.

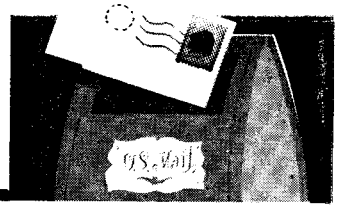


The University's Role

The university is a place for the free expression of opinion and the examination of ideas, with the objective of broadening experience, sharpening insight, and maturing judgment. Adlai Stevenson appropriately noted during an address he gave some years ago: "Men may be born free; they cannot be born wise, and it is the duty of the university to make the free wise. . . ."

From an address by Dr. Gaylord P. Harnwell, president of the University of Pennsylvania

Letters to the Editor



On the Ph.D.

As one who has recently been awarded the Ph.D. degree in anthropology I read the articles by Everett Walters and Frederic W. Ness, "The Ph.D.: New Demands, Same Old Response" [*SR*, Jan. 15], with considerable interest. In my opinion you have done a significant public service in publishing their remarks.

As you may know, to obtain a satisfactory position, an anthropologist must have a Ph.D. It is part of my job to counsel students who are considering anthropology as a career. In the past, I have attempted verbally to make them aware of the potential difficulties involved in their training should they decide to become anthropologists. I now feel that I could do them a greater service by referring them to the Walters and Ness articles.

William H. Hodge,
Assistant Professor of Anthropology,
University of Wyoming
Laramie, Wyo.

Being realistic, the problem of the ABD (All But the Dissertation) is here to stay; and the increasing need for qualified teachers, not necessarily research oriented, is obvious. As indicated by the authors, these problems can be ameliorated. It is my opinion that the Ph.D. should remain the highest scholastic degree conferred by a University. I suggest that consideration be given to the granting of the B.Sc. Honors and/or B.A. Honors degree as in Canada; and that the feasibility of establishing an M.Sc. Honors and/or M.A. Honors degree for the ABD or equivalent be critically examined.

Paul A. Lachance.
La Porte, Tex.

Your recent strictures against "the Ph.D. octopus" seem decidedly *passé*, for the old octopus is losing its tenctacles and watering-down its ink at a great rate.

The academic union card calls for the Ph.D. "or equivalent." . . .

In business, there has existed for some time an alternative doctorate (D.B.A.) designed primarily for potential teachers, with no foreign language and considerable attenuated thesis requirements, as compared with the standard Ph.D.

An increasing number of departments are accepting as doctoral dissertations a candidate's collected papers and research results in a given field, which may be defined quite broadly, if the over-all quality is high enough. For the ABD with limited time and a good record, this alternative should be good news. More important, this change shows that some institutions are less crusty and traditional than you maintained.

Martin Bronfenbrenner,
Professor of Economics,
Graduate School of Industrial Administration,
Carnegie Institute of Technology.
Pittsburgh, Pa.

Many of Dr. Walters's points are well taken . . . but I would like to question the wisdom of his proposal that separate graduate degrees be granted to students intending to go into college teaching and those planning to follow careers in research or other non-traditional fields.

. . . to create separate graduate programs for teachers and researchers would make later mobility into other types of careers extremely difficult, if not impossible.

I do not mean to imply that graduate education could not stand a new look; perhaps it even merits extensive revamping. But to do so in a way that would damage the future flexibility of the Ph.D. would not only prove limiting to the holders of this degree, but might also hamper their potential contribution to society.

Edward P. Friedman,
College of Medicine,
Baylor University.
Houston, Tex.

Bruner Pro and Con

Congratulations for publishing Jerome S. Bruner's article [*SR*, Feb. 19]. I believe that this is the kind of basic, realistic, hard thinking that is needed in education today.

James A. Muller.
Toledo, Ohio.

Jerome S. Bruner's "Education As Social Invention," while perceptive in its four general policy recommendations, contains a judgment about the discipline of history that rests upon evidently outdated information.

Mr. Bruner suggests that "we are bound to move toward instruction in the sciences of behavior and away from the study of history." The rationale for this shift is that in addition to the information explosion, the need "for studying the possible rather than the achieved" compels a shift toward the behavioral sciences.

This statement assumes that the modern historical method does not recognize the importance of the behavioral and social sciences as sources of evidence in the formulation of comprehensive historical judgments. In fact, this assumption is false. A dominant feature of modern historical research and teaching is precisely the significant extent to which psychology, sociology, and economics are becoming essential for the modern historian. This trend requires that the historian familiarize himself with all the social sciences and master at least one of them.

What we need, then, is not just a shift toward the behavioral and social sciences, but a penetrating updating of our concept of history. This updating has occurred to some extent, but it must recognize the methodological implications that stem from the increasing interdependence between history and the social sciences.

Dennis M. McCarthy.
Chestnut Hill, Mass.

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What Hurts Teachers

MISS MITCHELL, in "The Crux of the Matter" [*SR*, Jan. 15], makes it very clear that the creativity of the teacher in our public school systems is stifled by the vertical hierarchy of the system itself. I could illustrate her thesis with numerous specifics, bizarre, sometimes humorous, but mostly heart-sickening examples. They would be superfluous. No knowledgeable person could question the truth of her contentions. As it was thirty years ago, so it remains today.

DOUGLAS HEWITT.

Chicago, Ill.

Strikes, Sanctions, or Neither

MR. LESURE'S personal opinion statement against teacher strikes [*SR*, Feb. 19] was a beauty! It was another classic example of why education is in the mess it's in and educators are being by-passed by those in government and industry who want to get something done. It should be read along with those documents of the bygone "see-Spot-jump" era which prohibited female teachers from marrying because of its immorality.

In stating, "The only kind of professional status that means anything is that which the public accords . . . ," Mr. LeSure seems to believe th the first order of business is to have peop.. think nicely of us. He equates respectability with professionalism. If, as Mr. LeSure states, the majority of teachers are professional "by anybody's definition" and the shortest route to professionalism is "by their deeds," it seems to me we are barking up the wrong illusion—let's work less for professionalism and more for the kids.

FRANK M. SWEELEY, JR.,
Student,
Boston University.

Boston, Mass.

MR. LESURE has taken a forthright stand that strikes and sanctions are against the teachers' best interests. He submits that, "the real objective of teachers is recognition of teaching as a profession." He further insists that teachers would do well to wait for that "professional status . . . which the public accords on the basis of professional behavior."

Is it naïve to assume that the real objective of teachers is teaching and that they must have the proper materials to do the job? Do occasional sanctions against states hurt the teacher image? Not when they force the recognition of real grievances concerning both salary and professional conditions that affect the improved education of children. Does a strike (after many years of futile importuning) which reveals tens of millions of available dollars for salaries and better conditions hurt the teaching profession? I think not. When teachers impose sanctions, or strikes they are fighting as much for the student and parents as for themselves. This is the way to professionalism.

MICHAEL ROSS.

New York, N.Y.

IT IS TRUE that students experience some loss during a teacher strike, which, incidentally, is not against *them*, as intimated by Mr. LeSure. (Nor does a strike demand better conditions at gunpoint, as he also intimates.) However, if the strike succeeds, if pay is increased, student-load decreased, and general conditions improved, teaching quality grows, and the students ultimately benefit. Thus a short period of unrest may open the way to a future in which all students benefit.

Actually, though, when one considers the total number of public school systems (over 37,000) in the U.S. and notes the number of teacher strikes per year (two in 1964—one called by the NEA and the other by the AFT) one realizes that the strike threat is negligible, that Mr. LeSure is seeing ghosts. Fortunately, in a great number of school districts, the teacher organizations find their administrators amenable to sitting around the conference table, frankly discussing mutual problems, and eventually arriving at some kind of agreement. I suspect that those districts involved in strikes are administered by people who feel themselves as far removed from teachers as Mr. LeSure's "professional" is removed from the "working class."

ETHEL OQUIST.

Tacoma, Wash.

MR. LESURE presents a view typical of too many highly placed administrators, long removed from the daily responsibilities of classroom teaching.

Apparently, he defines professionalism in different terms for teachers than for doctors, lawyers and clergymen. I know no teachers who have taken the vow of poverty, nor do I look upon sanctions in education to bring about needed improvements as any less professional than a doctor's refusing to accept a patient under Medicare or a group of southern lawyers boycotting businesses which conform to the civil rights laws. Let's stop playing games with the word "professionalism"!

WILLIAM E. VINCENT.

Laurel, Md.

Teacher of the Deprived

MR. BORTON is a TEACHER! From his words in "Reaching the Culturally Deprived" [*SR*, Feb. 19], the reader is infected with the excitement that is created only by genuine communication between a teacher and his pupils, regardless of their social or racial backgrounds.

Richmond High School is fortunate to have Mr. Borton in its English Department,

but even more fortunate to have "a sympathetic administration." How many truly gifted teachers fail in their efforts through repeated head-on collisions with inept administrations?

JUDITH L. VAN NESS.

Cobleskill, N.Y.

Visual Illiteracy

I THINK Mr. Trottenberg's article, "Colleges Graduate Visual Illiterates" [*SR*, Feb. 19], illustrates very well the main problem of administrators—they forget what it feels like to be a student. Granted we may be visual illiterates—but spending four years in the most unesthetic of atmospheres, the campus, is bound to produce visual illiteracy in anyone, regardless of the number of visual studies courses required. We look every day at the most dreadful hodgepodge of architecture ever assembled—the main hall a relic of the 1870s, econ classes in an old frame house, a Japanese wedding cake science building, a grey and grim library. We live in unimaginable horrors of dormitories, either steel-and-glass-sterile, with rows of cement cubicles for rooms, or dark-and-crowded-traditional, with three in a room intended for one.

We become visual illiterates for self-protection. Otherwise we would lose our sanity. Don't blame us if we become impervious to ugliness. And don't add another requirement to the courses we have to take. Just build us some decent places in which to learn.

JUSTINE TRUBEY.

Detroit, Mich.

AT LEAST ONE COLLEGE has been doing work in visual education fulfilling some of the goals suggested by A. D. Trottenberg. For the past five years New College, the experimental college of Hofstra University, has had visual education as an integral—and mandatory—part of its core program. Every one of the hundred or so freshmen in our college participates in this introduction to non-verbal expression.

But Dean Trottenberg may be defeating his purpose—and frightening colleges that might otherwise pursue his suggestions—by asking for such a paragon of virtues to teach a visual core program. Gropius, Calder, and Chagall indeed! More to the point is his plea for "practicing artists of quality who are also competent and exciting teachers." As one who, I hope not immodestly, enters his name in these ranks, I find teaching this core program a most fulfilling venture.

DAVID SHAPIRO,
Teaching Fellow in Fine Arts,
New College of Hofstra University.

Hempstead, N.Y.

Correction

WE WERE HAPPY to see your student travel-service-employment section in the February 19, 1966 *SR*. However, there is one error which should be corrected. On page 98, you list SCOPE—which is an excellent resource. But the address is incorrect. The new address of the U.S.N.S.A. is 2115 S St., N.W., Washington, D.C., 20008, and the phone is 202-387-5100.

NANCY E. KRODY.

New York, N.Y.

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University of Pittsburgh's Cathedral of Learning (right) and men's dormitories (left)—
"Pitt is reluctant to trade even a minor measure of state control for larger appropriations."

HIGHER EDUCATION IN PENNSYLVANIA: A CASE OF SCHIZOPHRENIA

West of the Alleghenies the distinction between public and private colleges is clear and well understood. No one doubts that the universities of California, Michigan, Minnesota, and Illinois are public institutions while Stanford, Chicago, and Oberlin are private. But along the Eastern seaboard the distinction is much less clear—many universities under some degree of private control receive much of their financial support from taxation. The situation is especially complex in Pennsylvania, as is made clear in the following article by a former Harrisburg newspaper man, now a reporter for the Washington Star.

By JAMES WELSH

HIGHER EDUCATION in Pennsylvania is a source of confusion even to well-informed residents. It is a jumble of contradictions, chief of which is the virtual lack of distinction between what is public and what is private.

The University of Pennsylvania and the University of Pittsburgh are "private" institutions, and while Temple's status is changing, it is still under private control. Private as they are, Penn, Pitt, and Temple, along with more than a dozen other "private" colleges, get millions of dollars a year in tax money from the Pennsylvania legislature.

Pennsylvania State University is in a different position, but not by much. Most people assume it is Pennsylvania's state university. It is and it isn't. Penn State is supported in the manner of a state university, yet it is expensive, exclusive, and not really public. "I have been in public college work for years," a visiting college administrator remarked, "and I have never seen anything like what goes on in Pennsylvania. There are no rules. It's a jungle."

What the rest of the country can learn from Pennsylvania is problematical. It offers examples of practices other states might be thinking about before long. But Pennsylvania never should be held up as a model of how to go about them. More so than elsewhere, the essential concept of public higher education—that college should be put within reach of all who can benefit from it—is in danger of going down the drain in the nation's third most populous state. And a good argument can be made that the state's unparalleled way of distributing money to colleges is, in part, responsible.

PENNSYLVANIA can boast 139 institutions of higher education, some of them among the most renowned of American colleges and universities, others tiny and virtually unknown. They're a complex lot. Besides Penn State, fourteen swiftly expanding state colleges are bearing the brunt of rising enrollments. Sixteen private institutions share state tax dollars, while the others are private institutions that receive no state help. Finally comes a community college system still struggling to get off the ground.

Compared to other states, Pennsylvania does badly by its colleges. Measured in dollars per capita, it is spending less than half what the average state spends on higher education. At $8.20 it

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was forty-eighth among the fifty states last year. If private college subsidies had been subtracted, Pennsylvania would have dropped to last—behind New Jersey and Massachusetts.

By far the most conspicuous side of the Pennsylvania system is the shape and magnitude of state assistance to private colleges. The practice isn't entirely limited to Pennsylvania. But in other states where it exists, notably Maryland and Vermont, the amount of money involved is relatively insignificant. This year Pennsylvania will spend about $95,000,000 on higher education, and $35,000,000 of it, no strings attached, will go to private colleges. The big three, Penn, Pitt, and Temple, will share more than $20,000,000. Their medical schools, along with three independent medical schools, will get another $9,000,000. The rest will go to an odd assortment of colleges that includes Drexel Institute of Technology, the largely Negro Lincoln University, and schools with specialties ranging from art to osteopathy. Not surprisingly, the private-college presidents and trustees are keenly sensitive to the political winds from Harrisburg, and the colleges with the most at stake mount brisk lobbying operations during the legislative sessions.

How do these schools justify taking public money? Penn, Pitt, Temple, and their followers have worked up an entire litany of justifications for it. "This money is not a gift of the public," Penn's President Gayelord Harnwell once said. "It is, in a very real sense, a buying of services. The state is putting money into existing universities to get a job done. It's better than building new colleges."

On a fee-for-service basis, Pennsylvanians are getting little more from Penn than the people of any other state are getting. It is, of course, located in Pennsylvania, and it has all the credentials of a fine university. But no public representatives sit on Penn's board. Its tuition is right up there with those of other Ivy League colleges. And Pennsylvanians make up only about half the enrollment.

Temple caters to a different clientele. The closest thing to a poor man's college in Philadelphia, Temple is big, with well over 20,000 students, about 80 per cent of them commuters and the big majority from Pennsylvania. Until this year they paid $760 tuition, which is high by many standards. In Philadelphia, though, with its Penn - Swarthmore - Haverford - Bryn Mawr price range of $1,500 and up, Temple's tuition appears quite reasonable.

"Neither a state university nor a city college, it is party to a pact of understanding that gives it something of the character of both," President Millard Gladfelter once described Temple. If that sounds ambiguous, it is because Gladfelter and Temple very well meant it to be. Now the university is moving farther into the twilight zone between public and private. With surplus funds, Governor Scranton and the legislature this year moved to boost Temple's appropriation past the $10,000,000 mark, permitting a tuition cut to $450, and to give the university "state-related" status. As part of the deal, Temple agreed to add a number of publicly appointed trustees to its board. But no more than about one-third of the total trustees will represent the public.

At the other end of the state lies Pitt, a very different kind of place. Over the last decade, under the swashbuckling leadership of Chancellor Edward H. Litchfield, Pitt reached aggressively—and fairly successfully—for academic distinction. It also reached hard for state tax dollars. "I'll take every dollar I can get from private sources, and every dollar I can get from public sources," Litchfield once told a reporter.

Litchfield now is out at Pitt. But his words echo with a new, ironically imperative, meaning. Overextended, Pitt is broke. In July, its overall deficit a staggering $19,500,000, Pitt cried for help. The State Legislature moved immediately to tack $2,500,000 to a $5,800,000 appropriation originally earmarked for Pitt. The big question, of course, is where the university goes from here. Pennsylvania badly needs a western state university, and in many ways, Pitt is the logical candidate. But its $1,400 tuition would prove troublesome. And Pitt is reluctant to trade even a minor measure of state control for larger appropriations.

Pennsylvania's generosity to its select private colleges has roots that go back to the nineteenth century. Besides the weight of custom, however, the state-aided colleges have a lot of things going for them—some more reputable than others. Penn, Pitt, and Temple dominate the college scene in the state's two big metropolitan areas, which means that the big-city governments, business groups, and newspapers side with whatever helps these universities. A second asset is the alumni support the Big Three has built into the Pennsylvania legislature. They can claim far more alumni-legislators than the public colleges can, largely because they all have law schools while the others, including Penn State, have none.

Then comes the system of senatorial scholarships. Dating back more than fifty years, it is a cozy arrangement between some of the colleges that get money and some of the legislators who set the appropriations. It is as disreputable as it sounds. By now the fifty senators are empowered to give away $2,500,000 in scholarships a year, more than 80 per cent of them to Penn, Pitt, and Temple. Senators can't go so far as to "appoint" students to these colleges. The students must gain admission on their own. But once that is done, the senators have only to notify the colleges for the scholarships to be granted. No questions are asked about merit or need.

On the other side of Pennsylvania's higher education fence stand the fourteen state colleges, the one major bul-

(*Continued on page* 86)

University of Pennsylvania's Medical School—"The University of Pennsylvania, along with dozens of other 'private' colleges, gets millions of dollars a year in tax money from the Pennsylvania legislature."

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TEACHING THE BILL OF RIGHTS IN CALIFORNIA

The American people are devoted to their Constitution and to the individual rights it guarantees, but they have repeatedly demonstrated their difficulty in translating the broad principles of freedom into action in specific cases. The problem, almost invariably, is ignorance of the practical, everyday meaning of these principles. To make sure that future generations are better informed about their rights and responsibilities as Americans, the Constitutional Rights Foundation (609 South Grand Avenue, Los Angeles, Calif. 90017) is cooperating with public education agencies in California to improve teaching about the Bill of Rights in the state's schools. The foundation is a nonprofit organization made up of public-spirited educators, lawyers, businessmen, labor leaders, and motion picture personalities. The state-wide program it is sparking is described here by the editor of the California Teachers Association Journal.

By J. WILSON McKENNEY

ONE OUT OF FOUR U.S. high school seniors believes that "the government should prohibit some people from making public speeches." Sixty-three per cent of these graduating teenagers would not allow Communists to speak on the radio in peacetime, and 42 per cent agree that the police or the FBI may sometimes be right in giving a man "the third degree" in order to make him talk.

These are the findings of H. H. Remmers and his associates at the Purdue University Division of Educational Reference. Since 1951 they have tested repeatedly the attitudes of young U.S. citizens, and have concluded that these young people display an appalling lack of comprehension of the content and meaning of the Bill of Rights.

But failure to understand that liberty is indivisible is far more widespread. Many Americans who recently tested their own elementary knowledge of the Bill of Rights by participating in the Columbia Broadcasting System's "National Citizenship Test," demonstrated that ignorance is not limited to the young (see box on page 88). The evidence indicates clearly that Americans are fervently attached to the concept of freedom—in many wars they have fought bravely in its defense. Yet, too often, their understanding of the practice of freedom has been as superficial as the war-time slogans for which they fought. Young and old, they are largely ignorant of the basic charter of their freedom and, in practice, are often oblivious to—even approving of—its violation in specific, emotion-laden instances.

In California, however, something tangible is being done about this gap between principle and practice. The State Board of Education, the State Department of Education, and the Constitutional Rights Foundation (CRF), have combined forces to see that future generations of high school graduates are better educated concerning their freedoms, their liberties, their rights and responsibilities as citizens, through better teaching of the Bill of Rights.

California's attack on ignorance of the principles of individual freedom was launched in 1963 when CRF representatives persuaded the State Board of Education to look into the nature and extent of teaching about constitutional rights in the schools of the state. It was found

LORD, HELP ALL AMERICANS TO SEE THAT YOU INTENDED HUMAN BEINGS EVERYWHERE TO HAVE THE SAME RIGHTS...
YOU CANT ENTER HERE
YOU CANT RIDE HERE
YOU CANT WORK HERE
YOU CANT PLAY HERE
YOU CANT STUDY HERE
YOU CANT EAT HERE
YOU CANT DRINK HERE
YOU CANT WALK HERE
YOU CANT WORSHIP HERE

"Howard had committed the 'crime' of ordering, for a voter registration drive, the drawing of a poster showing a chained Negro in prayer."

that a few school districts had prepared resource materials for their teachers, but the record was spotty, and no comprehensive approach to the subject had been developed.

As a result, the Board prepared a policy statement that strongly endorsed teaching about the Bill of Rights in the schools and called for improved instruction in the field (see box on page 69). Methodist Bishop Gerald Kennedy of Los Angeles was appointed chairman of a four-man committee of members of the Board charged with responsibility for seeing that the policy was implemented, and a fourteen-man advisory committee of attorneys, educators, and civic leaders, headed by Richard C. Maxwell, Dean of the School of Law at the University of California at Los Angeles, was appointed to aid the committee.

The immediate need, the Board decided, was for a teachers curriculum guide for use within the existing social studies program in the last two years of high school. With a $30,000 grant from CRF, State Superintendent of Schools Max Rafferty set up a Department of Education project to develop a guide that would provide tangible aid to teachers in treating the subject in greater depth. This guide, the *Bill of Rights Source Book* for teachers of American history and government, is now being published and will be distributed to eleventh- and twelfth-grade teachers throughout the state. It presents applications of the Bill of Rights to current controversies—from school segregation and sit-ins to school prayer and released time—with legal and historical background. The *Source Book* does not aim at developing a particular point of view, but at stimulating an informative dialogue among those with differing points of view.

While the guide was in preparation, CRF launched, in 1964, the first of an annual series of Bill of Rights Teachers Contests to encourage more secondary school teachers to venture into the field. Modest cash prizes and state-wide recognition are offered to teachers who have developed effective classroom approaches to constitutional liberties.

Among the first year's contest winners, the direct approach appeared to be most popular. For instance, Gregory L. Goodwin, a Bakersfield American history teacher, reported how he had presented to his classes "a petition to insure personal liberties."

He wrote at the top of a sheet, "We, the undersigned, urge that the following points of personal liberty be considered legal and binding upon the government of the United States of America. If necessary, they should be added to the Constitution in the form of Amendments." He then listed seven brief statements which, with minor word changes, accurately

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identified seven provisions in the Bill of Rights.

Few of his students volunteered to sign the paper, and even fewer recognized that the petition had been drawn from the Constitution. He then asked his students to offer petitions to a few neighbors and relatives. Only one-fourth of the adults recognized the source of the wording. Goodwin used this shocking demonstration of ignorance as an effective introduction to case studies of the application of the Bill of Rights to specific individual liberties.

Even more realistic was the first-prize entry submitted by Joyce Fulton, history teacher at Woodside High School, San Mateo county. Convinced that the increased concern for Bill of Rights protections in recent years has been the result of the dramatic exposure by Negroes of the freedom gap between principle and practice in America, Miss Fulton used as the core of her study "The Due Processing of Asbury Howard," an article by Jeffrey Fuller, which appeared in *The Reporter* of April 16, 1959. Fuller's account tells of the arrest, courtroom "trial," and subsequent courthouse beating of the Alabama Negro by angry whites. Howard had committed the "crime" of ordering, for a voter registration drive, the drawing of a poster showing a chained Negro in prayer.

Miss Fulton took her students step by step through the gripping, tragic story of Howard's experience to enable them to understand the practical applications of due process, search, and seizure, and Fourteenth Amendment protections. She plunged her students into vigorous discussion of human rights and liberties to illustrate the complexities of Supreme Court interpretations in relation to state laws. And after using these methods for two years she had ample evidence that this realistic case study approach had helped her students to understand better the true meaning of the Bill of Rights.

FEW teachers, however, are as imaginative or as informed as Miss Fulton and Mr. Goodwin, and the problems of presenting the subject in the classroom are many. As Miss Fulton pointed out, when she was invited to speak before the State Board of Education last June, there are numerous barriers to good teaching and learning in the field. The complexity of the issues (often stumping well-trained lawyers), the necessity of obtaining and using pertinent and current materials, and the difficulty of translating fast-changing policies and events into appropriate study units, all present obstacles that must be overcome.

Furthermore: "To teach the Bill of Rights meaningfully," she said, "the teacher must make a conscious choice, immersing himself and his class in controversy. The teacher becomes a target for critical parents—and many teachers are understandably reluctant to open up Pandora's box.

> NO STUDENT SHOULD leave our schools without a lively knowledge of the American Constitution, for here are found the main principles of our heritage. Our democracy can be kept strong only by the dedication of every new generation to the discipline of liberty. In knowledge of the Bill of Rights and in loyalty to its propositions rests our faith in the future.
>
> We believe the teaching in this field, no matter how controversial the issue, should be conducted within the framework of free discussion. Not only the history of the Bill of Rights should be taught, but contemporary issues it raises, such as the debate over separation of church and state embodied in the First Amendment, and the privilege against self-incrimination as provided in the Fifth Amendment, should be discussed. Now is the time to help our young people to become aware of the risks, the privileges, and the personal demands of freedom.
>
> We urge all school superintendents to give this subject the highest priority. We hope that the very conduct of the classes studying the Bill of Rights will reflect its spirit and be a demonstration of civil rights in action.
>
> —*Excerpt from Policy Statement, California State Board of Education*

"Discussing the Bill of Rights with highly verbal students who enjoy a clash of beliefs is stimulating and challenging," she continued, "but the young people we must be concerned with are the vast majority of average or remedial students who leave high school—and they couldn't care less about interpretations of law by the courts. Hundreds of students are marching into society with little true understanding of the tolerance they must have if freedom of the individual is to prevail."

In order to meet these and related problems in classroom presentation, CRF is cooperating with educational agencies in sponsoring a variety of programs. In cooperation with the State Department of Education and a number of colleges and universities, CRF has sponsored, since 1964, a series of summer workshops for teachers interested in improving their teaching of the Bill of Rights. During the summer of 1966 workshops will be held at UCLA, Humboldt State College, San Diego State, San Fernando Valley State, and the California State Colleges at Hayward and Los Angeles.

As soon as adequate financing is secured, another effort to develop effective teaching materials and procedures, and to identify the best means for introducing them into all high schools in the state, will be launched. The new *Bill of Rights Source Book* will be thoroughly tested in two representative school districts during the next two years. In El Monte and in Riverside high schools all social studies teachers will participate in a pilot program supervised by CRF staff members and consultants. Not only will the guide itself be refined and improved, but new methods for training teachers and techniques for introducing the subject in the classroom will be developed.

To help provide better community understanding for teachers who raise controversial issues about individual rights in the classroom, the California Teachers Association and the State Board of Education are cooperating with CRF in sponsoring a series of conferences and institutes for teachers, administrators, and community leaders. The objective is greater public and professional awareness of the importance of such teaching, and increased understanding and support by the public generally.

Finally, to help make sure that more children in the state are exposed to teaching about the Bill of Rights and its meaning for contemporary life, CRF is joining with education agencies in sponsoring two programs. The first is a cooperative effort of the State Department of Education and the CRF staff and consultants to develop a Bill of Rights teaching program at the elementary school level. The State Department of Education has just received financing from the U.S. Office of Education for exploratory work on this project. The second project, in cooperation with the Los Angeles Public Schools and the National Urban League, provides weekend programs in a camp environment for students from six senior high schools in the curfew area of Los Angeles created during the "Watts riots" of last summer. These young people from one of the city's most depressed areas are introduced to the rights and the responsibilities that are theirs under the Bill of Rights. Both students and teachers, in a relaxed environment, have an opportunity to work out means of communication that will enhance effective presentations in the classroom. Financing for this project has been received from the Fund for the Advancement of Education.

California is not alone, of course, in recognizing the necessity for effective teaching about constitutional liberties. During the past year bar associations in New York, Wisconsin, and Illinois, as

(*Continued on page* 88)

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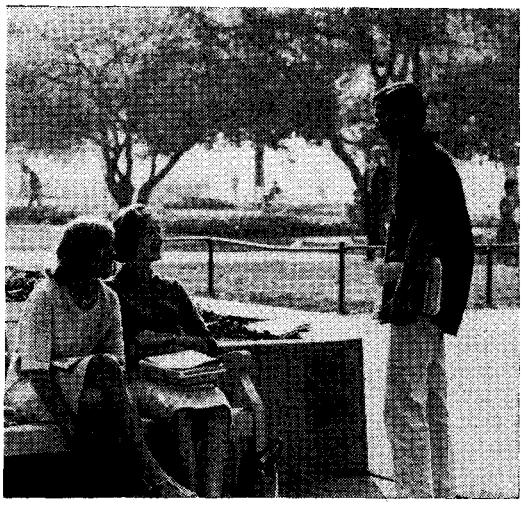
WHAT ABOUT THE "SINFUL" STUDENT?



—M. D. Paterson.

"The student would rather consider that morality is a matter of personal choice not to be affected by inflexible authority."

—Hugh Rogers.

"Today's student has a deep interest in a meaning for life far more fundamental than the issues of sex, cheating, and excessive drinking."

—Hugh Rogers.

By EDWARD D. EDDY, *President, Chatham College.*

IF ONE were to take at face value the popular press these days, he might well explode hourly with derisive comment about college students. The magazines scream to us that youth has gone to hell in a sexual basket. The student has been subjected to continued "revelations" regarding his deterioration. Article after article explores the sex life of the student, his drunken orgies, his ability to cheat without being caught or without feeling even a twinge of remorse, and his craving for "the magic fix."

The exposé is so persistent that one begins to wonder whether it is youth that is deteriorating or whether we are being treated to a purging of the guilt-ridden adult conscience. Like most questions involving education, the answer is not a clear-cut affirmation either for or against. Indeed, there is by no means unanimous opinion over whether or not colleges and their faculties ought even to recognize the charges.

We have, on the one hand, the disinterested approach of the articulate and widely read Jacques Barzun. In a little booklet, *The Tyranny of Idealism in Education,* Barzun concludes: "Because the persons to be subjected to our schemes are young and weak and have no money and no vote, we think we can force them to embody every ideal imagining that occurs to us. The fact that no school has ever succeeded in imposing anything but superstitions and prejudices does not daunt the theorist." Barzun goes on to accuse those interested in stressing values of being guilty of panting "at the task of procreating an ideal type" of their own choosing. He terms this a remote kind of artificial insemination, which fails in its purpose at the same time that it "leads to the neglect of everything properly scholastic."

On the other hand, many educators join Albert Norris in concluding: "We do have an obligation to the student. . . . We need to help him look inside himself, to examine his own thoughts and feelings, to help him to confront and not to evade his own anxiety and loneliness, to treasure the idea, the hope that is his alone. The development—not just the care and feeding of the individual—this should be the ultimate goal of a university, of a society, of each one of us." And this development cannot take place, of course, without conscious emphasis on articulated values—against which the student may react.

Where does all this leave the "evil-ridden" college student? In the midst of such discussion, accusation, and national hand-wringing, the college student sits bemused and occasionally intrigued. "What's the matter, fellers?" he asks. "Can't you remember when you were young?"

In all fairness, we must admit that there are cogent reasons why the college student is accused of being a voraciously immoral tiger. More than at any other time in our history as a nation, we talk openly and almost continually about immorality. Curiously, we do not also talk as openly or continually about morality. In any case, the college student is far more outspoken and does not particularly shy away from talking about matters that previous generations preferred to conceal and snicker over. So, too, the colleges as a result are more aware of the problems of students. We are all being more honest in attempting better identification of what actually happens to a student as he passes through college.

In keeping with this trend, we are also providing better facilities for help. People have always had problems; college students, strange as it may seem, are people. But colleges have not always felt an obligation to help students help themselves to solve their own problems.

At the same time we cannot ignore the plain fact that there is in our society a noticeable decline in the influence of family and of church. In particular, the church has failed badly to answer the moral questions of youth. Many young ministers, priests, and rabbis, fresh from their training, are unprepared to answer with cogency the pleas of young people for honest, intelligent reasoning on these questions. And many of the older ministers, priests, and rabbis are content merely to attack students from the pulpit and disappear behind the chancel as soon as the service is over.

Those who used to put their faith in

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"the right community setting" are also at a loss. The mobility of modern youth is a fact of life. Even in some of the most rural areas of America, "the old home town" has ceased to be the confining, protecting atmosphere many of us knew in our childhood. "The old home town" is a place to get out of, particularly during the times when temptations toward excess are greatest.

FINALLY, youth today is far more clever than many of us wish to acknowledge—possibly because when we were their age, we had neither that degree of cleverness nor sophistication. Today's student plays a game with adult reactions—a truly fascinating game. He knows which button to push to elicit anger, shock, sympathy, or pity. When an eager-eyed reporter descends on a campus to pry open Pandora's box, he is met by veteran button-pushers. If the reporter is silly enough to believe all that a student tells him, the student is sure to tell him *all*—and quite a bit more.

Thus the books and articles flow forth with apparently ever increasing intensity. Dr. Max Lerner, who ought to know better, wrote the introduction to a volume entitled *Sex and the College Girl*. In it, he asserted authoritatively that the world of the college girl "is that of motels, parked cars, drive-in movies, fraternity houses, dormitory rooms during 'parietal' hours, apartments loaned for the weekend. . . . It is a world of buzzing booming internal confusion, of sex without bed, of bed without love, of hedonism without joy.

This may be true for a few unfortunate students—as it always has been—but somehow the good Professor Lerner has not peeked into college libraries recently. He has ignored the pressures on every college librarian to keep the reading rooms open almost twenty-four hours a day. He has ignored the statistics that indicate an enormous jump in book circulation in practically every college library. And he has ignored the far larger number of students who are plainly disgusted and dismayed by their contemporaries who do indeed seek bed without love, and hedonism without joy.

Last fall, as an example, the headlines were captured by "college student riots" at Hampton Beach in the East and several California beaches in the West. I cannot recall seeing a single item that noted that, at the same time several hundred American students were also on their way back from Operations Crossroads Africa after giving two and a half months of service to those less fortunate than themselves. I cannot recall a story or a picture about the thousands of college students who spent the summer working in settlement houses or psychiatric hospitals.

All of this does not deny, of course, the very real fact that moral questions do figure largely in the life and thinking of students. Errors in human judgment are bound to occur, and regrettably the nation is so intrigued with the student that it cannot seem to resist the temptation to overdramatize and sensationalize the occasional stubbing of the student toe.

Those of us who believe that the American college has a larger responsibility for the student must be realistic about the moral problem. When Paul Tillich visited Chatham College recently, he stated that "the moral life is not slavish conformity to an unrelenting code." And yet, this notion of a code and of slavish, unquestioning commitment to it prevails on the surface of our society.

The student would rather consider that morality is a matter of personal choice, not to be affected by inflexible authority. Many students are unable and unwilling to comprehend and to make significant in their lives what they term to be the "vestiges" of a God-centered system of self-discipline to which their grandparents had subscribed and their parents less so. They contend that this system of moral taboo has been diluted by generations of growing questioning. And it involves more compromise and hypocrisy than they wish to tolerate in themselves.

Thus the student finds it relatively easy to rationalize a double standard in many aspects of morality. On the campus, one may separate life here from living later on. There are those who think it's perfectly acceptable to cheat now on an examination—but it would be all wrong to give false information on an income tax return later on. There are those who profess the conviction that integrity must be a fundamental value for the human race—and then use another's identification card to buy beer or bourbon. Or who think it is within reason to have their kicks in the name of love while they are in college—but who would consider adultery later as a denial of the sacred institution of marriage.

It is this curious blend of plain old rationalization with a basic lack of trust in a "moral code" of any sort that leads the student to intellectualize morality. In turn, it is the intellectualizing rather than the ready acceptance that leads others in our society, perhaps especially the clergy, to conclude that immorality among college students is far more widespread than it actually is. The college student has every right to subject anything he wishes to questioning, provided only that the questioning is consistently intelligent. We must not misunderstand this questioning and interpret it to be doubting. Unfortunately, the closed mind does not always sense the difference.

Today's student has an especially deep interest in meaning—indeed, in a meaning for life which is far more fundamental than the issues of sex, cheating, and excessive drinking. In his volume, *Human Nature and the Human Condition*, Joseph Wood Krutch observes that we have become a nation of "generous materialists—in the very simple sense that we believe everything worth having *can* be had if we are willing to spend enough money to get it." Krutch goes on to identify the nature of our values and concludes, "What philosophers used to call 'the good life' is difficult to define and impossible to measure. In the United States today . . . we substitute for it 'the standard of living,' which is easy to measure if defined only in terms of wealth, health, comfort, and convenience."

MANY students today are engaged in an often desperate and usually naïve search for what philosophers used to call "the good life." How else does one explain the fact that the issue of civil rights has done more to arouse college students to fervent concern and action than any other single problem in the memory of most of us? Or that the Peace Corps has succeeded in convincing youth of the usefulness of youth?

Nevertheless, the situation thus far seems to offer little comfort to the fretful parent and restive alumnus. In response, I do not believe that any problem of immorality on a college campus is solved by public, presidential proclamations. Too many colleges lean on such professed standards in order to protect their own good name, without first placing emphasis on the individual human being. If institutions have any value to society, they will survive the occasional incidents of human weakness—but the individual so involved may not be as lucky. In other words, people are far more susceptible to damage than institutions—and the college's primary, overriding concern ought to be for people, not for its institutional image in the mirror or in the local mind.

Perhaps the student is best served by the opportunity and encouragement to take a hard look at societal assumptions. Colleges need to press home the truth that all choice is *not* necessarily the reflection of environment and that one need not capitulate to the contagion around him. Recognition of this truth is the first genuine step toward any return to personal responsibility among educated people. The ancient Greeks noted emphatically that the crucial test is the ability to make a critical response within one's self when alternatives are presented.

Again, Krutch has observed that "our seemingly great growth in social morality has oddly enough taken place in a world where private morality—a sense of the

(*Continued on page 87*)

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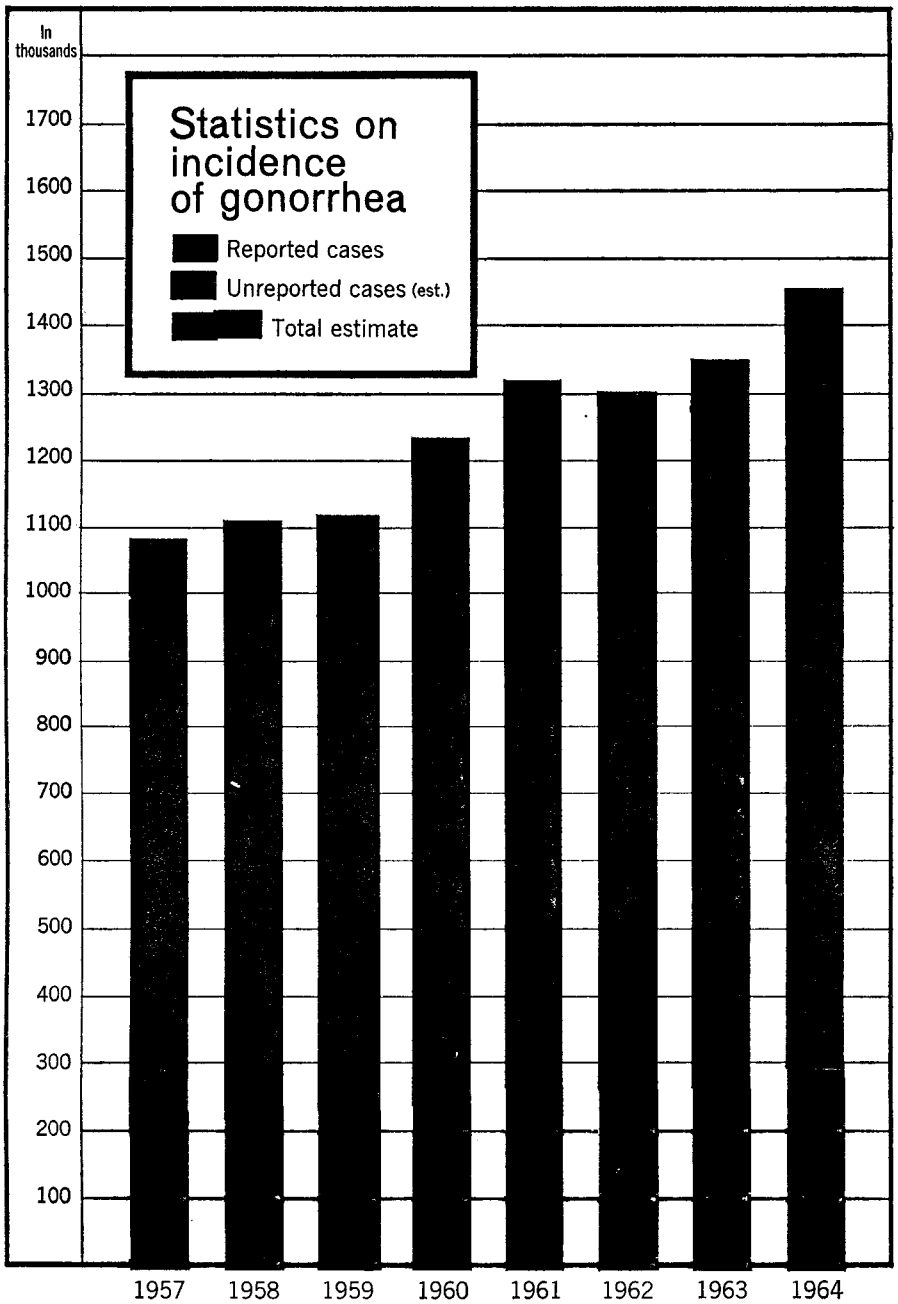
Shall Our Schools Teach about Venereal Disease?

By SIMON PODAIR, *Chief, VD Education Unit, Department of Health, New York City.*

FOR MANY YEARS the venereal diseases were among the leading unmentionables in our society: one did not speak about syphilis and gonorrhea in polite conversation. VD to most Americans was lewd and loathsome and talk about it was restricted to the street corner or the smoking car.

Then, in 1937, Surgeon General Thomas Parran made the first breakthrough in bringing the subject from its secret corner out into the open spaces of community discussion. His *Shadow On The Land*, sought to arm the American public with the basic information on VD and to delineate a practical program for its eventual control. Above all, Dr. Parran wanted to replace public apathy with public action.

Today, almost thirty years later and despite extensive progress in diagnosis and treatment, VD is still a threat to the nation's health. According to the United States Public Health Service, there has been a nationwide increase of more than 200 per cent in infectious syphilis among teen-agers since 1957. The American Medical Association recently termed venereal disease the nation's most critical communicable disease problem. Actually, there is now a VD epidemic throughout the country: over 22,000 cases of infectious syphilis and over 290,000 cases of gonorrhea reported annually. Syphilis, especially, can kill, cripple and blind, if untreated.



Many of our middle-class citizens see VD as a problem primarily of the poor. Yet—like crime and other antisocial manifestations—VD is increasing in the suburbs. The New York State Department of Health, for example, reports that infectious syphilis has increased tenfold over the past seven years in the leading suburbs of New York City. Syphilis and gonorrhea are found not only in the noisy, dirt-infested slum, but also in the quiet, tree-shaded suburb. The sons and daughters of the business and the professional man as well as working class youth need education on the subject.

A study conducted by the American Social Health Association revealed that —despite AMA support of VD control— approximately 90 per cent of infectious venereal disease treated by private physicians is not reported to state health departments. Including unreported cases, infectious venereal disease afflicts over 1,400,000 Americans annually—55 per cent of whom are under twenty-five. Similar statistics for polio, measles, or other communicable diseases would most likely have resulted in an outraged citizenry clamoring for immediate action.

After World War II, the discovery that penicillin cured the venereal diseases lulled public health agencies and the medical profession into a false sense of security. Governmental appropriations for VD education and control programs were drastically reduced. Penicillin was to lead us, once and for all, to victory over the spirochete and the gonococcus, the two organisms which cause syphilis and gonorrhea. But penicillin turned out to be only a skirmish in the battle: in the 1950s the number of cases began to increase. Weighted against the therapeutic powers of penicillin were the social forces unleashed in the post-World War II years: family disorganization, changes in sexual attitudes, increased mobility. VD as a medical problem was solved,

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but it loomed as large as ever as a social problem.

By 1962 the situation had deteriorated to the point where a task force, composed of leading public health authorities, reported to Surgeon General Luther Terry that "in the last decade a generation of young people has come along almost completely ignorant of venereal disease." The report recommended the introduction of venereal disease education in our schools as the most effective way to overcome this ignorance.

However, most school systems do not teach about venereal disease. This includes schools in cities with the highest VD rates.

Educators may ask: must our schools become educational catchalls for every social ill that threatens the vitality of American life? The captive audience in our schools offers a tempting vehicle for the dissemination of ideas and the modification of behavior. But venereal disease education is based on scientific experience and research. In this sense VD differs from many of the social problems that the schools are asked to shoulder. The progress in the diagnosis and treatment of the venereal diseases is a stirring story of man's determination to rid himself of a plague. This story lends itself to the format of the classroom.

VD is inevitably linked with the emotionally charged issue of sex education. But while parents and teachers debate the value of sex education, our youth is exposed to a daily barrage of sexual stimulation pouring out of advertising, movies, and television. The pressures to which today's youth are subject have made them more curious about sex and venereal disease than their predecessors. Our young people are filled with information about sex and VD, but—despite teen-age surface sophistication—this information is as distorted as the reflection in the "fun mirror" in an amusement park.

Dr. Daniel Rosenblatt of New York City's Health Research Council found that half of the students in two city colleges did not know how venereal disease was contracted; the students thought that VD was spread by means of toilet seats, doorknobs, silverware, food, or water. The recently issued Bronfman Report included the results of tests administered to high school students to determine their level of health knowledge. Two of the major misconceptions reported included the statements that "venereal disease has never been a major social problem" and "venereal disease can be inherited."

Venereal disease is often spoken of as if it were alien to the school curriculum. Actually, it fits naturally into the existing curriculum without causing disrup-

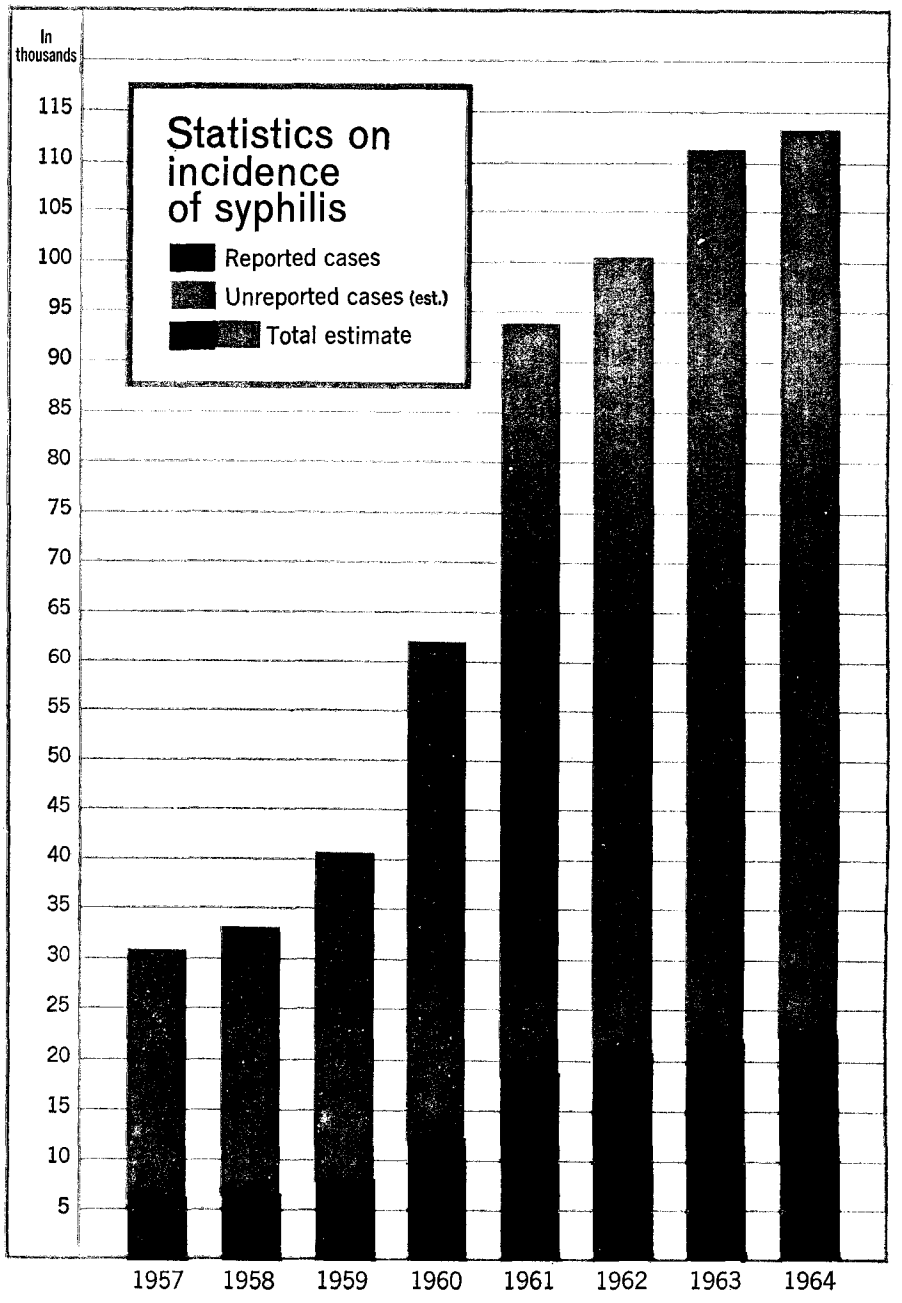
(*Continued on page* 88)

New Books for the Classroom on VD

Facts About Syphilis and Gonorrhea is a programed learning book for secondary school students, presenting basic information on venereal disease. It is designed not only for class use but for young people to study on their own.

The Teacher's Handbook on Venereal Disease Education incorporates the full text of the student's manual with additional information for the teacher or parent. It includes a comprehensive philosophy of venereal disease education, suggested techniques for teaching, tests, a list of source materials, and an annotated film list. Two complete teaching units are given, one for eighth graders and above and one for tenth graders and above. Among other background information for teachers is a description of the National Syphilis Eradication Program.

Both books are written by William F. Schwartz, Educational Consultant for the Venereal Disease Branch of the U.S. Public Health Service. They can be obtained from the NEA Publications-Sales, 1201 Sixteenth St., N.W., Washington, D.C. 20036. Teacher's handbook—$2. Student manual—$1.



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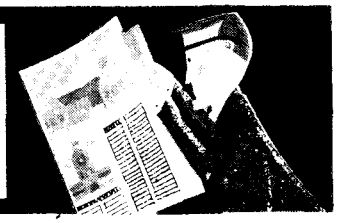
Schools Make News



Coaching for college boards has almost no effect on Scholastic Aptitude Test scores, according to the trustees of the College Entrance Examination Board. Their conclusion is based on seven coaching studies of boys and girls in public and private schools which show that gains directly attributable to coaching amount, on the average, to less than ten points—a negligible difference on a scale of 200 to 800. This holds true regardless of coaching method or the level of ability of the students being coached.

The trustees' statement and the studies on which it is based are reported in a booklet called *Effects of Coaching on Scholastic Aptitude Test Scores* (College Entrance Examination Board, Publications Order Office, Box 592, Princeton, N. J. 08540; 25 cents). The booklet is intended especially for secondary school administrators, teachers, and counselors, but should be of interest to all parents worrying about getting a child into college.

A student's SAT scores normally will vary from one time he takes the test to another time, the statement points out. This is partly because no measure of scholastic ability is absolutely precise or reliable, and partly because of normal intellectual maturing. The College Board has found that "about one student in four will find that his scores actually decrease from one year to the next, while most other students will have small moderate increases. About one student in fifteen will find that his scores increase by 100 points or more between junior and senior year in high school, *and this is true whether he is coached or not.* It is not surprising then that tutors are often able to point to particular students who have made large increases in their scores."

It is important to note that these conclusions relate only to the aptitude test, and have nothing to do with the tests of achievement in specific subjects—though the trustees express doubt that drill on sample questions would affect these scores either.

The College Board issued this statement from concern for the school, the parents, and the students, all suffering under the undue pressure of college admissions. "We are very concerned," the trustees say in conclusion, "when parents purchase coaching they cannot afford or, failing to do so, feel that an unfair advantage has gone to those who have had a few weeks or months of tutoring. But we are concerned most, and have been moved to make this statement, because we see the educational process unwillingly corrupted in some schools to gain ends which we believe to be not only unworthy but, ironically, unattainable."

For the student traveler, a handy little guidebook is *Let's Go: the Student Guide to Europe* (Harvard Student Agencies, 993A Massachusetts Ave., Cambridge, Mass., 260 pp., $1.95). Written and published by students experienced in getting around the continent, it offers some inside tips on how to hit the high spots without spending much money. Interesting—and cheap—hotels, restaurants, and night spots are listed for the most visited cities of Western Europe and Yugoslavia. Many hints not found in the usual $5-a-day guidebook include places to stay and means of travel available only to students, ways and means of getting a meal besides in a restaurant, and methods and manners of hitchhiking and camping. The emphasis is on economy and on living as the natives do.

The long introduction suggests several ways of getting to Europe, as well as unusual opportunities for jobs, or activities in a "student holiday center." There are articles also on art collecting and winetasting.

The message to dropouts and potential dropouts is: "Stay in school!" A new way of bringing the familiar theme home is a two-act play by Florence Aquino Kaufman called *The Winner!* which has been performed for student audiences throughout the greater New York area for more than a year.

The play dramatizes in a simple, realistic way what it means to drop out of school, and all the problems that go before and after. The situation and the personalities are all too familiar to the youngsters in the audience and they identify quickly with the young actors on stage.

The key to the performance, however, lies between the two acts. At the end of the first act, the lives of the characters have reached a point of crisis. Now, as the house lights come up, Mrs. Kaufman steps forward and asks the audience for suggestions of how the play should end. "Will Tommy go back to school? Will Steve come back to Carol?" she asks. After initial shyness, the audience begins to respond to this prodding. Soon volunteers climb on the stage, take over the parts and act out their own ending, at the same time giving voice to very personal feelings and thoughts about problems central to their lives.

Some nights the play ends happily; other nights chaos reigns. Frequently, Mrs. Kaufman says, the youngsters will tell you "how they can be reached." In one instance a young man chose to be a "good judge"; in another, a young lady wanted to play an "inspiring teacher." In any case, they are thinking and talking about dropping out of school and its consequences.

Mrs. Kaufman's own ending follows this interlude (a "happy" ending, but believable), and when the lights go up again, the young actors (themselves recruited from settlement houses around the city) talk with the audience about what the story meant, why one character did one thing and not another, why things worked out the way they did.

Mrs. Kaufman, widow of S. Jay Kaufman, the playwright and critic, has been in theater for some twenty years. She knows well how to work with young people and how to put on an exciting performance. The results have been impressive, to judge from testimony of parents, teachers, and students themselves. The play has been endorsed by the New York City Youth Board and the Board of Education, and the group's services have been sought by dozens of youth agencies.

The therapeutic effects of acting out personal problems and conflicts have long been known, but relatively little attention has been paid them in the educational field. Mrs. Kaufman is eager to spread the word to educators and help them employ this technique of dramatic presentation. She can be reached through the Knickerbocker Creative Theatre, 345 West 55th Street, New York, N.Y. 10019.

A six-year Ph.D. program has been launched by Cornell University, and a search for the first forty "superior students" to participate is now under way. According to the plan, the students will complete undergraduate and graduate work within six years – B.A. in three, M.A. in four, Ph.D. in six. These students, according to Stuart M. Brown, dean of the College of Arts and Sciences, "will be the same sort of exceptional students who now piece together their own accelerated program, often to the detriment of their liberal education. By challenging them according to their ability, we expect they will reach the same level of intellectual maturity in six years that most students achieve in eight or more."

Applicants to the program should be able to read two languages and have

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some acquaintance with calculus. College board scores should be above or close to 700, and the student should rank near the top of his class. Commitment to a special field is not necessary, but the student should be sure he wants the Ph.D. degree.

Full tuition will be provided for the three undergraduate years, and fellowship support of $3,000 per year plus tuition and fees will be provided for the graduate years.

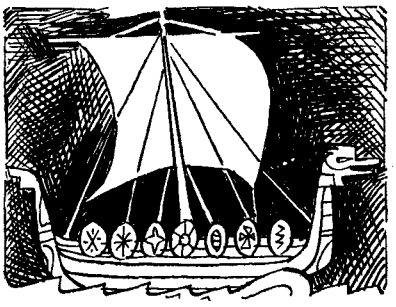
Students accepted for participation will be freed from formal requirements in the undergraduate years, and will attend seminars taught by some of Cornell's most distinguished scholars. These seminars are intended to "provide a center for the student's general education and to introduce him to areas in which his special interests may develop."

Two half-time teachers make one full-time teacher; many half-time teachers make many more teachers in the school. This arithmetic is the essence of the "Partnership Teaching Program" developed by the Women's Educational and Industrial Union (264 Boylston Street, Boston, Mass. 02116).

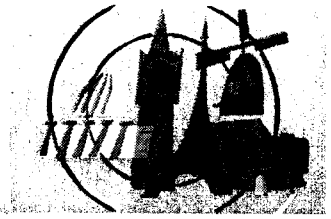
The plan is to select two teachers who will assume one full-time teaching position and who will share the responsibilities and time between them. The Program's aims are two-fold: to utilize the training and abilities of women with families who may be eager to work and yet are unable to assume the responsibility of a full-time teaching position; and to expand the pool of available candidates for public school instruction.

The advantages of the partnership program outweigh the disadvantage of forcing the children to adapt to two instructors, the planners claim. Partnership teachers work closely together in curriculum planning and student evaluation, offering the students and the school the combined talents of two qualified people. In addition, it is stressed, partnership teachers are often able to substitute for each other, thus providing a continuity that is never possible in the common substitute situation.

The program is seeking to recruit experienced teachers who are willing to make a long-term, part-time commitment. Currently the program is in an experimental stage and is restricted to Massachusetts.



While School Keeps



The consumers of secondary education in the U.S. finally had their innings late last month when 101 high school seniors from every state in the Union gathered in the nation's capital to tell educators what is right and what is wrong with their schools. They came from communities as diverse as the country itself—from small schools in the rural South and crowded classrooms of the inner city of the North, from posh suburbs and small towns. But despite the differences of background and viewpoint, they all spoke with the articulate voice of contemporary youth.

They were attending the National High School Students Conference on Education which was sponsored by the Institute for Development of Educational Activities (IDEA), a Charles F. Kettering Foundation project. As participants they spent two full days—from 8 A.M. to 8 P.M.—discussing issues that have plagued their elders for many years. It is unlikely that their discussions will spark any revolution in the schools—these were not young radicals. But they were young people with a concern for improved education—both for themselves and for their less fortunate brothers. Their discussions ranged widely—from advanced placement to dropouts, from moral values to sex education, from ungraded high schools to the slum schools of Harlem.

They learned much from their face-to-face encounter with issues that are usually reserved for adult consideration, and they learned from each other. It is possible that if we listened carefully to their clearly stated student-view of the schools, they could teach us too.

It is natural that their criticisms of the schools should be more cogent than the remedies they prescribed. But they displayed a startling capacity for sorting out the humbug and the expedient in the educational process. Faced with the challenge to develop an ideal curriculum, they were more successful in critical exploration of the problems than in the creative reformulation of the ideal.

But when they were asked *what* they would change rather than *how* they would change the schools, they had no need to ponder. They would eliminate the lock-step inflexibility that wastes students' time while placing tradition or administrative convenience first. ("Why allot the same time to every subject? Some don't require as many hours as others.") They would substitute a far more free-wheeling learning environment for the tidy, ship-shape school that runs on a split-second schedule. ("Administrators are more concerned with their school's image than they are with their students.") They would do away with poor teachers who are inadequately prepared for the subjects they teach. ("Even worse than a poorly trained teacher is one who isn't interested in his subject.") They would eliminate dull textbooks or use them only for reference. ("I'd rather read twice as much in a good paperback on the same subject.") They would assign homework much more selectively. Admitting its necessary role in the education process, they felt that too much of it was repetitive busy work. ("I always do my homework just to have something done, but it doesn't mean anything. Research papers stimulate you to get involved in a subject.") Some of the pressure for high grades and academic achievement would be reduced ("All high school did for me was get me into college."), and a more relaxed environment would be substituted ("Learning *can* be fun, if you only have a chance to find it out.").

One recurrent theme that appeared in many of the discussions was the need for mutual respect among the diversity of teachers, students, and administrators that make up a school. We may not be adults yet, they said in effect, but neither are we children any more. We, too, are interested in education; we, too, have given thought to its problems. The sense of this feeling comes through most clearly in the introduction to the report of one of the discussion groups to the final general session of the conference. The words are those of Nancy Ostby of Wolf Point, Montana.

"We are black and white. We are Protestant and Catholic. Our homes are the Virgin Islands, California, my own Montana. Our high schools are large and small, private, public, and military. Our backgrounds are rich and poor, but always varied. Our communities are liberal and conservative. Our educational experiences are progressive and static.

"Yet we were one. We were searching for answers to a problem older than Aristotle and newer than the seed under the snow. Did [we] . . . solve this problem? Definitely not, but someone—someone who writes, someone from New York, someone from Florida, someone who ran a tape recorder, someone finally listened." —JAMES CASS.

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The AAU—Higher Education's Enigma

By WILLIAM K. SELDEN, *Vice President, American Assembly, Columbia University.*

ALTHOUGH the Association of American Universities enjoys an aura unequalled by any other association of collegiate institutions, its purposes are widely misunderstood by educators as well as by the general public. It is no longer a standardizing or accrediting organization, as it was for more than half its history, and no longer a sponsor of research, as it was for half a decade. But it provides an opportunity for the presidents of some of the more prestigious North American universities to meet *in camera* twice a year to debate, to share experiences and responsibilities, and to enjoy mutual relief from the otherwise continuous glare of public identity that presidents of distinguished universities constantly face. The deliberations at these meetings have undoubtedly provided a basis for common policies among the member institutions.

The AAU is not an association of all American universities as the name would imply. Membership is limited to forty universities in the United States and two in Canada. Meetings may be attended only by the presidents of these institutions and, on occasion, by an invited guest. Its deliberations are not public; it seldom issues statements; and it adopts few policies. Despite these facts, the AAU continues to be revered and numerous universities aspire, although unsuccessfully, to be selected for membership.

How the AAU attained this position of eminence is like a three-act play on the stage of social history.

The opening act began at the turn of the present century when William McKinley occupied the White House; the Republicans were in control of Congress; big business was expanding; high tariffs were established; the nation was emerging an international power; and New York's "four hundred" held sway as the social arbiters of the country. It was the period of the American colonial empire, and it was called the gilded age; but it was also a time when labor was no longer unorganized, when progressive and reform movements were gaining support, and when humanitarianism was openly recognized as a desirable social attribute. This was the beginning of the age of standards.

It was in this age of standards that several universities were prompted to recognize the need "to protect the dignity of their Doctor's degrees." In 1900 there were no commonly accepted standards for the degree of Doctor of Philosophy, although it had been first awarded in this country by Yale thirty-nine years earlier. The variation in requirements, the widespread practice of some institutions (such as Princeton) to employ the Ph.D. as an honorary degree, and the low opinion in foreign countries of advanced academic attainments in the United States were sufficient reasons for Charles W. Eliot, president of Harvard, to suggest in writing that representatives of fourteen universities meet to consider these issues.

On behalf of the universities of California, Chicago, Columbia, Harvard, and Johns Hopkins—the five institutions that awarded 55 per cent of the earned doctorates that year—invitations were extended to Catholic, Clark, Cornell, Michigan, Pennsylvania, Princeton, Stanford, Wisconsin, and Yale universities to meet at the University of Chicago on February 27-28, 1900. These fourteen institutions collectively awarded nearly 90 per cent of the doctoral degrees and were naturally the ones most directly concerned with standards.

At this organization meeting of the Association of American Universities, topics were discussed that have a familiar tone today: transfer of students, requirements for admission to graduate schools, identification of institutions whose graduates are qualified for graduate work, needs to strengthen weaker colleges, federal or uniform state legislation for standards of professional education, and breadth of educational requirements for doctoral degrees. These and similar topics concerned with the standardization of higher education in America comprised most of the agenda for the annual meetings during the first thirteen years of the AAU's history.

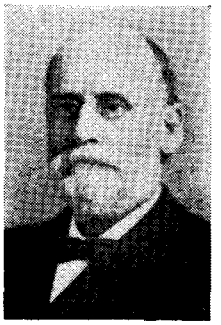
In 1904, however, the University of Berlin adopted a policy statement that was to affect the future activities of the recently formed organization. The statement, similar to ones adopted for the other German and the Dutch universities, in effect limited credit for work pursued in an American college or university to institutions represented in the AAU. This action forced the AAU to give further consideration to increasing the number of its institutional members and to include among the requirements

Commanding figures on the stage of American higher education at the turn of the century.

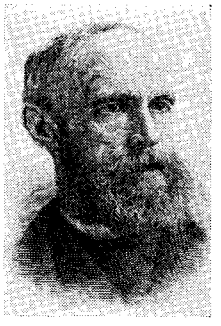
Nicholas Murray Butler

—*Bettmann Archive.*

William Rainey Harper



W. T. Harris



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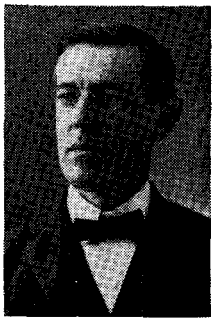
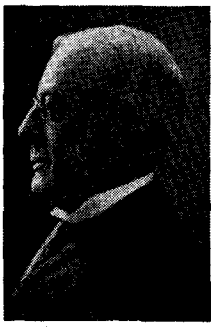


Woodrow Wilson

Jacob Gould Schurman



Charles W. Eliot

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for membership not only the presence of a strong graduate department but also the quality and presence of professional programs of study. By 1909 the membership was enlarged by eight more institutions, all state universities, to make a total of twenty-two; but the significant development during this period was the creation the year previously of "a committee for standardizing of American colleges."

The AAU was becoming an accrediting agency. Acting in consonance with other educational associations, foundations, and the U.S. Office of Education, it assumed active participation in developing definitions of such terms as "college," "school," "department," and "course." As these activities were pursued, the attendance of the presidents at the meetings became more unpredictable and the deans of the graduate schools appeared regularly and in larger numbers. At this point the curtain was beginning to close on Act One.

After much discussion and several committee reports, the AAU in 1914 declared that: "Up to the time of the organization of the AAU there had been no body of institutions in the United States that could justly be assumed to possess such a condition of educational responsibility as was desired by the German authorities for a proper evaluation of the degrees of American colleges submitted to them by students who had presented themselves for matriculation." The AAU now considered itself capable of the proper organization to prepare such a list and accepted the responsibility of being the national accrediting agency for liberal arts colleges and universities.

This activity of accreditation pursued persistently until 1948 was like a recurring musical theme with many divergent variations. It soon absorbed much of the energies of the AAU members. It attracted the attention of numerous guests who were invited during those many years to attend the annual meetings. It naturally aroused the deep concerns of colleges seeking to be included on the lists of the AAU-accredited institutions. Eventually it led to doubts as to the advisability of the AAU continuing this burdensome, controversial, and distracting activity.

Starting in 1914 with an initial list of 119 approved institutions, including its own members, the AAU slowly expanded the number approximately threefold before abandoning this service. In the process it underwent the agony of establishing standards for educational institutions, of sending teams to visit colleges, of deciding what types of institutions should be included, of re-evaluating colleges, of warning and removing colleges from its list, of obtaining sufficient funds to conduct these operations, of responding to reams of correspondence, and of defending its decisions against innumerable criticisms. What is more, its most vocal critics proved in time to include some of its own members.

Despite the wide range of concerns of the AAU during this period and despite the number of committees appointed to study, report, and take action on issues of considerable importance to university education, the attention of the AAU was directed more to accreditation than to any other single issue, including the perennially unresolved issue of the admission of more members. In the 1930s a restlessness over the amount of effort and financial support applied to accreditation became evident. Doubts of the validity of this operation and the manner in which the colleges were being evaluated were publicly expressed. Studies indicated that students carefully selected for graduate schools were successful regardless of the accredited status of the institutions in which they had previously studied. Finally, many presidents and deans in the AAU became bored with so much emphasis on accreditation.

Concurrent with these reactions there developed a growing rebellion on the part of the presidents over their loss of control of the Association. In commenting on a report of a committee in 1945 that proposed extending accreditation to include review of graduate programs, Donald B. Tressider, president of Stanford, objected in such a manner that he and Frederick A. Middlebush, president of Missouri, were requested to deliver papers at the 1947 annual meeting on the aim, scope, and purpose of the AAU. Stimulated by discussions at an earlier small, informal meeting convened by Robert M. Hutchins, Chancellor of Chicago, Tressider commented: "Through lack of leadership and interest on the part of university presidents and a failure consistently to pursue clearly defined fundamental objectives, our Association is in danger of succumbing to what Grover Cleveland once described as a state of 'innocuous desuetude.'" Middlebush concurred and proposed that the AAU should have a broader base of purpose, that the presidents should actively participate and hold occasional section meetings with representatives of divisions of the universities in addition to the graduate deans, and that a more effective way should be devised to bring the AAU's views on important issues of higher education to wider attention.

A committee was appointed, a study was completed, and a report was made at the 1948 annual meeting. All the proper formalities were followed, but regardless of this fact, the presidents were intent on recapturing their Association at this time. With James B. Conant of Harvard presiding and Henry M. Wriston of Brown providing the stimulation and direction, following the sudden death of Tressider, it was voted overwhelmingly to amend the constitution and, not so overwhelmingly, to discontinue accreditation.

The die was now recast. At the end of Act Two it was expected that a revitalized AAU would emerge and that the graduate deans would continue to meet in a related constituent organization named the Association of Graduate Schools in the Association of American Universities.

Immediately following the palace rebellion of 1948 a new constitution was adopted and initially the AAU showed promise of fulfilling what its special committee of that year proclaimed: "In the world today, where education assumes so much importance in the minds of both peoples and government, strong leadership is necessary on the part of the universities if policies and programs are to be effectively developed. . . . This Association . . . is well equipped to assume such leadership."

Shortly thereafter, with grants totaling nearly $500,000, the AAU was sponsoring research studies that led to a series of reports with emphasis on the financing of higher education. In succession, policy statements were issued on the mobilization of manpower, and the rights and responsibilities of universities and their faculties, the latter in the McCarthy era of the early 1950s. Other studies were directed to the financial problems of university libraries and to

Resources of AAU Members

Number of institutional members in the United States	40
Total enrollment	850,000
Total earned doctoral degrees awarded in one year	8,000
Total faculty members	90,000
Total library volumes	71 million
Total current annual income	$3 billion
Total annual giving and alumni financial support	$90 million
Total annual support in gifts for all purposes	$350 million
Federal funds for grants and contracts in one year	$650 million
Market value of endowment assets	$5 billion
Total value of buildings, grounds, and equipment	$5 billion

The statistics in this chart, which are approximate, have been derived from figures made publicly available in the past several years. They are for the combined AAU membership excluding the two Canadian university members.

May 12, 1965

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NEWSMAKER!

THE UNIVERSITY IN TRANSITION

by James A. Perkins

President of Cornell University

"Not since Clark Kerr's incisive lectures on 'The Uses of the University' in 1963 had there been a comprehensive effort to take stock of the future of the university... Dr. Perkins offers an unsparing critique and some unsentimental guidelines for the academic community."

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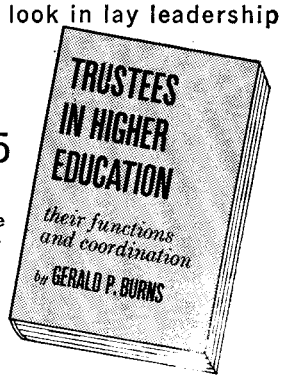

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university faculty compensation policies and practices. With these contributions the revitalized energies of the "presidents' AAU" seemed to have become exhausted, and the Association appears to have entered a period of somnolence.

As the accompanying boxes demonstrate, the total membership of the AAU is impressive. No other like number of universities the world over can collectively present such strength, such accomplishments, and such wealth. Yet, with these resources the AAU has apparently issued only one policy statement in almost a decade. It is entitled, "Statement of Federal Relations, 1964."

The question asked by the chairman of its executive committee in 1902 might be raised again: "Is our body an organized association, intended to take in all who reach a certain grade of merit, and charged with the duty of establishing an objective grading and standing among universities? Or is it a club for mutual improvement and enjoyment, which can exclude members not likely to increase their improvement or enjoyment, without the necessity of telling them the reasons for this exclusion in a form available for publication?"

One often hears the United States Senate mentioned facetiously as the most exclusive club in the world. In comparison with the Association of American Universities, however, the Senate has more than twice as many members, and its basis for membership is well defined and clear. Its meetings are open. Its debates are recorded and publicly available, and its influence is widely recognized.

The AAU is far less a public institution than a private club at present, addressing itself to members rather than to the wider academic world. Membership in the AAU provides some of the presidents with opportunities and financial subvention to attend meetings from time to time with the vice chancellors of the British universities, with the rectors of the German universities, and with the membership of the International Association of Universities. The AAU meets periodically with the members of the Association of Graduate Schools, whose operations it finances, and sometimes with the deans of the medical schools. To conduct these activities it relies on interest from its accumulated surplus and on dues of $1,000 ($750 for the Canadian members), plus foundation grants for its overseas travels. In recent years an office with a small secretariat has been established in Washington.

With a slowly changing cast of characters Act Three of the AAU is still on stage. Only two presidents who were at the 1948 meeting continue to be members: Lee A. DuBridge of California Institute of Technology, and Howard B. Jefferson of Clark University, the two smallest institutions in the entire AAU.

The newer members will have to write the script for the continuation of the play. Their predecessors wrote drama, and in 1948 it was high drama. The present authors are obviously not writing drama, and the question has been raised: If they are writing a play, what type of play is it and will the public ever be permitted to see it?

Members in Order of Admission

1900
1. University of California
2. Catholic University of America
3. University of Chicago
4. Clark University
5. Columbia University
6. Cornell University
7. Harvard University
8. The Johns Hopkins University
9. Stanford University
10. University of Michigan
11. University of Pennsylvania
12. Princeton University
13. University of Wisconsin
14. Yale University

1904
15. University of Virginia

1908
16. University of Illinois
17. University of Minnesota
18. University of Missouri

1909
19. University of Kansas
20. University of Nebraska
21. Indiana University
22. University of Iowa

1916
23. Ohio State University

1917
24. Northwestern University

1922
25. University of North Carolina

1923
26. Washington University

1926
27. McGill University
28. University of Toronto

1929
29. University of Texas

1933
30. Brown University

1934
31. California Institute of Technology
32. Massachusetts Institute of Technology

1938
33. Duke University

1941
34. University of Rochester

1950
35. New York University
36. University of Washington
37. Vanderbilt University

1958
38. Iowa State University
39. Pennsylvania State University
40. Purdue University
41. Tulane University

1964
42. Michigan State University

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INTELLECTUAL RECREATION AT MID-YEAR

By DAVID C. STEWART, *Consultant on the Arts, American Council on Education.*

"I WENT to twenty-three galleries and eight museums, attended four special meetings, and heard sixteen concerts. This is not counting the five Billy Wilder movies I saw at the Museum of Modern Art."

"I made it to the Duchamp retrospective and Duchamp himself was there. Although I didn't want to seem so Mickey Mouse as to ask him for his autograph, it was very refreshing to see such a legendary figure in the flesh."

"The opening at the Staempfli Gallery was a real experience; strange people and free liquor all lead to an interesting and worth repeating time."

It is interesting to speculate on what the men who in 1819 founded Colgate University, to train young men for the Baptist ministry, would have thought of these excerpts from the diaries of Colgate undergraduates who spent January 1965 in New York City on an experimental cultural binge, learning what they *wanted* to learn.

On the campus it is officially known as the January Special Studies Period. Plans for it had been in the works for several years, and the results were so successful that another one took place this year. In a prospectus which lists well over a hundred different independent study suggestions proposed by Colgate professors, the January Program is described as one which will "permit the student to pursue single-mindedly some topic which he has chosen because of its special interest to him . . . without interference from the demands and requirements of other courses." If a student didn't find any of the faculty proposals appealing he could suggest his own.

MOST projects were conducted on the University's campus at Hamilton, New York, but a few of them were designed to change the academic scene in a very literal sense. One group went to the island of Jamaica to study tropical biology at the Caribbean Biological Center. Another flew to Venezuela to make a study of that country's government and society.

The major January excursion into New York's supercharged world of art and music was made by nine seniors, twelve juniors, and four sophomores, guided by two Colgate professors. Freshmen were excluded by the project's only prerequisite: a fine arts course which all students at Colgate must take in their sophomore year. From January 6 until January 28, the students (a few of whom had never visited New York before, and many of whom had never darkened the door of a concert hall) attended seven symphony concerts, a choral concert, four small ensemble concerts, two operas, a piano recital, and a ballet. The concert-going, which took place in eight different locations, represented about one-third of the total "work."

"Most projects are conducted on the university's campus at Hamilton, New York."

Photo by Dick Broussard.

"If a student doesn't find any of the faculty proposals appealing he can suggest his own."

STUDENTS agreed that one of the benefits of their big-city cultural orientation was simply learning some of the logistical ropes: how and where to buy tickets; the location of concert halls, museums, and galleries; where the best moderately priced seats are located, and so on. As one boy put it, "I will [no longer] be reluctant to attend any concert in the city, now that I have an understanding of how to go about it—which may sound foolish, but I think it is a specialized type of knowledge." To anyone who has tried to worm some essential information about the location of seats from a New York box-office attendant, the sentiment is anything but foolish.

Two of the symphony concerts were enhanced by a chance to sit in on rehearsals. The students watched Leopold Stokowski rehearse the American Symphony Orchestra, and took in a rehearsal of the New York Philharmonic, conducted by Andre Kostalanetz. On the

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Off-campus projects included archaeological excavation of a prehistoric Indian site with Florida Atlantic University. . . .

. . . a study of marine and tropical biology in Jamaica, and a study of the properties of snow and ice in cooperation with the Arctic Institute of North America.

subject of the American Symphony rehearsal, one student recorded, "Stokowski was old, gentle, and lovable. He gets results by urging rather than bullying . . . It is a very young orchestra and he is sort of a father figure to them."

All students were required to make notes of their impressions. If their comments are at times naïve, they are happily unburdened by critical jargon, and reflect a fresh approach, characterized by candor and notable lack of cynicism. When a "cultural event" displeased them, they said so, straight out. After one concert, a student wrote of the pianist-composer: "All the half-baked philosophy, man-to-man stuff about his trials as a rebellious artist really struck me as ridiculous and inappropriate. It was probably our most entertaining concert—if you like clowns."

Another student commenting on the same concert, described the artist's talk as "interesting and idealistic, although the concert was filled with strange music and stranger actions, and beyond me." (He was really more interested in the fact that he found himself sitting behind Leonard Bernstein, who, he noted, was quite enthusiastic.)

During the twenty-one days in New York, all the students visited the Museum of Modern Art, the Frick, the Metropolitan, the Guggenheim, and the Cloisters. In most cases they made several visits. Their professors also directed them to the Jewish Museum, the Primitive Museum, and the Brooklyn Museum. If the contents of the museums seemed somewhat overwhelming, the museums themselves seemed less formidable. One boy recorded his impressions of the Guggenheim thus: "I went through again, alone, for a longer and closer look. In the dark, the Museum is much nicer, the sunlight no longer makes the white hard and stark . . . but the soft lighting mutes and calms the whiteness and complements the structure of the building."

During the day, when not at a major museum, a concert rehearsal, an auction at Parke-Bernet, or a movie at the Museum of Modern Art, most of the Colgate men went on their own tours of private galleries. Here are a few notes on the paintings they saw:

On Leger's *Femme*: "Woman apparently only has one breast. Why? Maybe I will know after a month."

On paintings by Fredenthal: "Flowing forms in two colors . . . non-representational, hard-edge. They look like designs my roommate got "D" grades on when he was a frosh in design class."

Interestingly, while a lot of students saw motion pictures during the course of the January Program, few of them bothered to record the fact. One student mentioned, in passing, that he had seen five Billy Wilder movies at the Museum of Modern Art but this did not appear very noteworthy to him. Movies are woven into the fabric of most college students' intellectual lives; they are the bread of his cultural meal.

In addition to all the concerts, operas, recitals, and gallery-going, there were visits to the studios of two professional New York artists, Franklin Drake and James Wines, a lecture describing Columbia University's Electronic Music Center, and seven morning seminars in the art museum of Finch College.

Seminar preparation included prescribed reading from the *New York Times* art and music reviews. During the course of the seminar I visited, there was a briefing for the visit to an artist's studio, a discussion of the Leger show at the Rosenberg Gallery, an enthusiastic reaction to the demonstration of electronic music which the group had heard the day before, much talk about "op" and "pop" art, an introduction to Picasso's painting, *Guernica*, brief student exchanges on the paintings of Beckmann, Diebenkorn, west coast artists, and the "Chads Ford Group," a long discussion of *The Marriage of Figaro* (which all had seen but few had enjoyed), and a description of the exhibition of drawings at the J. P. Morgan Library.

IN addition to living in the city, there was the cost of transportation as well as a $50 "fee" for tickets which included a membership at the Museum of Modern Art. All extra expense for an already expensive education. But as one student observed, "Living in New York has made me realize the importance of my whole education and the opportunity that intellectual growth gives me. This may sound like a lot of bull, but it's the truth. I am broke for the next semester but I never spent money in a better way."

It's hard for college graduates of ten or more years ago to grasp the fact that the amount of learning required of undergraduates today has brought about an acceleration of the educational process unlike anything they experienced in college. Academic pressure is nothing new. But the sheer volume of learning expected of students in 1966 has enforced a pressure which is different in kind. Many youngsters, potentially high-achievers, academically, perform very poorly under such circumstances. Some are advised to leave college and forget about studying for a year. Last year, Dartmouth College recommended that over 100 of its students do just this, offering readmission on return. Though this is hard on the administrative machinery, those who take this leave of absence usually return refreshed, more mature, and finish with excellent records. By switching once a year to largely self-directed studies Colgate may find a way to build intellectual refreshment into its highly pressurized academic semesters.

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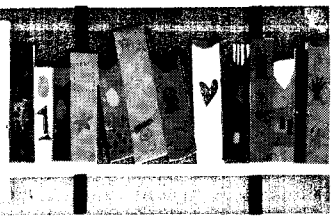
the Editor's Bookshelf



In 1721, Harvard students formally debated the question, "Whether it be Fornication to lye with one's Sweetheart before Marriage." Though history does not record the outcome of this forensic encounter, it may well have been a draw, for after 245 years the topic still is debated, not only at Harvard, but on some 2,000 other college campuses.

Authors too, in growing number, are eager to explore the problem of sex on and off the campus. Richard Hettlinger, who formulated his views while a chaplain in a men's college, offers an unusually frank discussion in ***Living with Sex: The Student's Dilemma,*** *(Seabury Press,* 192 *pp.,* $4.50). The dilemma, which Hettlinger presents in broad perspective and with compassion, is by no means new: Boys reach their period of greatest sexual vigor and desire at a time prior to marriage when the doors to socially approved sexual activity are officially closed to them. But these doors, which have never been successfully locked and barred, now have been set ajar by a more permissive society. Moreover, the fears of pregnancy and disease—"the two chief weapons in the armory of those who would (surely quite immorally) frighten young men and women into chastity are almost entirely ineffective as deterents."

Our double-faced society, says Hettlinger, encourages early dating and provides a maximum amount of sexual stimulation, and then expresses moral disapproval of activities that are the natural consequence of such stimulation. But Hettlinger refuses to view with alarm. "In the course of research and discussion," he says, "I became convinced that students are, contrary to popular opinion, at least as responsible in sexual matters as any group in our society. At the same time they are the inheritors of an extremely confused and irrational moral code."

Insofar as they draw their conclusions from the printed word, today's students are influenced by the books of Albert Ellis and the Kronhausens, the Kinsey Reports, and Hugh Hefner's "Playboy Philosophy" far more than by the now antiquated views of Havelock Ellis, Kraft-Ebbing, Sigmund Freud, and Bertrand Russell. Hettlinger is well aware of these new sources of enlightenment and does not discount their influence. He devotes an entire chapter to the "Playboy Philosophy" of recreational sex. While he applauds Hefner for his protest against nonsensical hypocrisy he finds the philosophy incomplete and asks, "But what kind of sexual activity is appropriate without extensive involvement, commitments, and obligations? Do certain sexual intimacies *establish* some commitment to another human person? Does intercourse without obligation perhaps inevitably depersonalize the parties involved? Can one exclude from one's consideration the possible hurt to her parents, future husband, or society at large?"

Hettlinger discusses the various forms of premarital sex with a candor that will shock some readers, though probably not the college boys for whom the book is intended. He gives one chapter to problems of masturbation, another to homosexual activities, and still another to "heavy petting." He thinks, "It is the acceptance of heavy petting that most clearly distinguishes the mores of the present student generation from those of their parents and of other educational levels of society . . . indeed some of the practices utilized by young people today are still regarded by many of their parents as abnormal, even within marriage."

While this statement may accurately reflect a statistical trend, it suggests that the author may be too young to recall the flapper era or even the Thirties. Older readers will recall that the term "heavy petting" was used in the late Twenties when it meant just about what it means today: "everything but." The real difference is that students of the earlier day were more secretive. They rarely discussed their dating practices with college psychologists or chaplains, while today's students feel free, and often seem eager, to do so. Heavy petting was not invented by this generation but Hettlinger is probably correct in saying that the "acceptance" of the practice is new. Forty years ago, Bertrand Russell expressed strong disapproval of such practices though he encouraged extramarital intercourse.

Hettlinger discusses the implications of the sexual revolution and suggests that today's students, satisfied with neither the religious approach to sex nor with the libertarianism of those who have reacted most strongly against that approach, may be evolving a new code of their own. He is firmly convinced that a new code is needed because "the traditionally negative, repressive, and frequently hypocritical repudiation of sex as a second-best will never again carry weight with informed and educated men . . ."

While it may well be that the younger generation is evolving a new code it could very well use some adult guidance, for as Hettlinger points out, "There is no field of human activity in which it is so easy to deceive oneself and to be convinced by arguments which are in fact nothing but rationalizations of claimant desires."

Lyndon Johnson, the first President of the United States to have graduated from a teachers college, will probably also be the last, since teachers colleges as separate institutions are fast disappearing from the American scene. As student editor of the campus paper, Johnson wrote a series of editorials which are both revealing and prophetic. In one, which reflects his teachers college experience and makes more understandable his concern for education as Congressman and President, he said, "Today, intellectually, America is fast asleep. With all our boasted wealth and material advance we are living educationally in a dark age. But there is a new day coming in America . . . when great monuments will be erected to teachers as creators of significant life, when our school and university buildings will be like cathedrals in their dignity and beauty, and wealth will deem itself honored to endow them. A day when, at last, America, with its mighty resources and dormant brain and soul power will actually be awake and up, done with intellectual sleepwalking, and a giant in spirit as well as body."

In another editorial written in 1929 he said, "Sectionalism is vanishing. Our nation is becoming more truly American. One great factor in the wiping out of sectional ties is the education of the masses. Our colleges and universities are accomplishing a great work in creating not Northerners, Southerners, Easterners, or Westerners, but Americans." And in still another, reflecting on the tragic aftermath of "the war to end wars" he said, "Let us promote the cause of peace—a peace so dearly bought, so bravely gained, so anxiously awaited. Let there be no more of contention, of combat, of foolish strife and warring words. Let us unite in the attempt to secure the best for our nation and our people, making high ideals, instead of selfish gain and prideful ambition, our goal."

These and other editorials by the youthful Johnson are quoted in a new book ***Lyndon Baines Johnson, The Formative Years*** *(Southwest Texas State College Press,* 185 *pp.,* $5.25), by three members of the present faculty of Johnson's alma mater, William Pool, Emmie Craddock, and David Conrad. The authors explore the geographical and social environment from which

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Johnson came and the forces that molded his character. They provide new data regarding his home life, his education, and his teaching experience that will prove invaluable to future historians and biographers. Their account makes it clear that Johnson's college experiences as a student, assistant to the college president, star debater, student politician, and editor of the college paper played a significant part in his search for identity.

In one of his editorials, Johnson discussed "Success" which, he said, is "the dream of youth, the passion of maturity, and the fond retrospect of the aged." He interpreted success as "the triumph of the best and noblest potentialities of the individual . . . the achievement of his highest powers, his greatest service to mankind, his supreme development." He believed that success was within the reach of anyone who could "plan carefully and unselfishly, determine wisely and firmly, and press forward resolutely and steadfastly to win it." But success, he made clear, is more than wealth, prestige, position, power or honors—a successful man was one who could lose sight of self "in the struggle for the good of humanity."

The authors conclude, "The editorials of Lyndon Johnson, spanning a period of more than two years, show the development of a young but surprisingly mature mind. They give evidence that his knowledge and understanding had been deepened and enriched by his college experience. . . . At the present time, the editorials may seem a bit too florid and moralistic, but there can be no doubt that the able young man who wrote them had great ambition, determination, and intellectual capacity."

It seems clear that Johnson's level of aspiration was not lowered by the fact that he attended an obscure small college. At Southwest Texas State College he had many more opportunities to develop and express his views on the platform and in print than he would have had in a large university. The authors, with understandable pride, believe too that Johnson received excellent instruction while in college. They say, ". . . it is the worst kind of snobbery to assume that graduates of obscure colleges have inferior educations. Great modern universities are distinguished principally for their graduate, medical, and law schools and for their research facilities. The quality of undergraduate instruction is not necessarily related to the size of the institution. Moreover, the advantages of small classes and individual attention to students at the smaller colleges are obvious."

The Urban University, by J. Martin Klotsche (*Harper & Row,* 149 *pp.,* $4.50), is an exploration of the problems and the potential of higher institutions in an urban setting. It is also an apologia for the urban university, which often lacks the prestige of the university located in a smaller college town. "Our society," says Klotsche, "is irretrievably urban. Since our cities are here to stay, the time is at hand to take a new look at them. It is urgent that a major effort be made to reshape them. This will require serious reflection, and positive action. In all these matters the urban university can play a central role. It can, in fact, become the single most important force in the re-creation of our cities."

The author, who is Chancellor of the Milwaukee campus of the University of Wisconsin, has a boundless enthusiasm for urban life, takes an optimistic view of the future of our cities, and is convinced that a large city provides a proper setting for a university. He points out, however, that the student who lives at home and commutes to college suffers substantial disadvantages. "The transition from high school to college for an urban university student is much more gradual than for those who are leaving home for the first time to attend college at a distance. . . . This fact often makes it difficult for the student to accept an image of the university that sets it apart from his earlier education. . . . The commuting student is often slow to break away from high school habits and the more rigid discipline to which he has been accustomed. . . . Hence the stimulation of a new educational experience, with its unlimited intellectual opportunities and its endless exposure to new knowledge tends to escape [him]." An additional handicap is the fact that "The need to work while attending college often prevents the urban student from taking full advantage of university campus life. He finds his loyalties divided, his outlook restricted by his former associates, and his activities controlled by influences unrelated to university life. Often he attends the university for part of the day, works to earn his way for another part of the day, and then returns to his home for the remainder to the time. His daily routine is interrupted and compartmentalized, and many influences conducive to a good climate for learning are dissipated. His opportunity for social expression is often limited and he is denied exposure to a wide variety of campus activities."

Chancellor Klotsche has numerous proposals for combating these disadvantages. His own university has initiated a residence hall program that will house 20 per cent of the 25,000 students expected by 1975 and offset the peculiar provincialism of the urban university by bringing in students from outside the city. He proposes more dining rooms, recreational facilities, music rooms, browsing rooms, art galleries, and hobby shops to keep students on the campus for more hours of the day, and provide for them a wider variety of both academic and extra-curricular experiences. But in addition to providing a richer educational experience for its students, Klotsche urges the university to play a larger role by helping to solve the growing problems of urbanization.

—PAUL WOODRING.

Baedeker for Volunteers

Helping Hands: Volunteer Work in Education, *by Gayle Janowitz (The University of Chicago Press, 125 pp. $3.95), examines the after-school study center for disadvantaged children, and the use of part-time volunteers. The reviewer is research director of the Study of International Secondary Education for the Twentieth Century Fund, and a widely known commentator on the American scene.*

By MARTIN MAYER

DESPITE its soft title, its brevity and its deceptively simple style, Gayle Janowitz's *Helping Hands* is the most important contribution to the education of urban slum children that has been published in book form since poverty became a fashionable topic. Its subject is ostensibly the after-school study center and the proper use of part-time volunteers—and the book can indeed be used as a Baedeker by anyone starting off on that slippery road—but in the course of describing what has been done in her own Chicago project (and pronouncing on the limits of what *can* be done in such surroundings), Mrs. Janowitz delivers page after page of basic statement and analysis of the community of slum children and their relations with the world around them. What she has to say is forceful, practical, always perceptive, and almost never trite.

Mrs. Janowitz is uniquely equipped to perform this service. A country girl in the big city, she has for some years deployed her cool intelligence in partnership with the highest levels of sophistication in Chicago. As Bruno Bettelheim's assistant at the Sonia Shankman Ortho-

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genic School, she acquired a thorough (but not overawed) understanding of the psychological baggage that must be carried by educational enterprise; as the wife of our most tough-minded and impatient sociologist, she picked up a firm sense of the social system into which educational observations must be slotted. For the last three and a half years, she has been directing study centers in slum sections of Chicago, first with what money could be scrounged from settlement houses and then with a series of foundation and federal grants. There are now 150 centers in Chicago, and they are significant.

The great strength of Mrs. Janowitz's book is in the firmness and clarity of her definitions. Her target is the "large number of normally intelligent children who are achieving from six months to two years behind their academic level." The fundamental position is "that similarities between these children and others are much more important than the differences." The program for these children should be built around: "1) library facilities . . . 2) homework help, and/or 3) individual tutoring." Centers can be run successfully by school systems themselves, by religious or civic groups, or just by independent committees, and they can be in or out of school buildings: "the rewards of success are genuine wherever they take place."

When possible, there should be a paid co-ordinator: "The job is usually held by a student or a housewife, but it could as easily be a retired adult. The co-ordinator is not a professional; he or she is a craftsman. . . . A salary of $2.00 to $3.00 an hour defines the position." Skills are the necessary focus of the work; trips are useful, and cultural projects are important, but what can be done locally is best: "it would be a disservice to give children the idea that only by driving across the city or spending a lot of money can one enjoy a cultural experience."

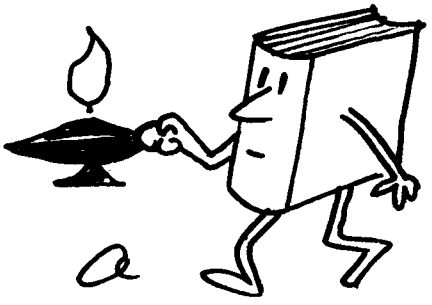
The children who come have to be screened to some degree: "Study centers do not work with severely disturbed or mentally deficient children." Similar screening will not be necessary, however, with the volunteers, whatever the educational administrators may say: "There are not many people who wish to work with children on a regular basis who cannot be helped to do a useful job. . . . After meeting hundreds of volunteers, we see no need to question their motives any more than we would question the motives of the youngsters who come for help." Only one group, the college students, seem to require a little pre-selection: "young people who are trying to free themselves from parents can and do get their own needs for independence confused with the needs of the children."

What the volunteers are to give the children is in part a sense of confidence and in part an improvement in skills. They should not expect too much; they "can make a small, but meaningful contribution, and they can learn a good deal." While active participation of the children is essential, the volunteer is supposed to work, too: "A volunteer who says 'what do you want to do?' is not behaving as a responsible tutor." Nearly all volunteers will need daily help from the co-ordinator: "Suggestions are going to be used and accepted literally without a sense of proportion unless someone helps the volunteers." It is particularly important that volunteers keep their eye on the immediate target. Mrs. Janowitz tells a bittersweet story of "a child [who] asked a volunteer to write in his autograph book. The adult wrote, 'To Mike—in hopes that you will go to college.' The child read it, looked up at the adult, and said, 'You mean you hope I'll learn to read better.' "

The children themselves are all over the book, particularly in its second half. There is the "ten-year-old predelinquent [who] had been expelled several times for getting into fights and was considered by both the school and his parents to be totally uninterested in school achievement. On report-card day he walked into the center with a big smile on his face. Asked about it, he proudly announced, 'You are looking at a fifth-grader. . . .' " There is the twelve-year-old boy who reported proudly, " 'My teacher says I'm doin' better and if I keep it up, I'll be almost intelligent.' " The mother of this boy later visited the center to enroll two of his younger sisters, was told her son was a frequent visitor, and commented, "Does Jim come here? Oh, that's wonderful!" On a somewhat deeper level, there is a note about "a little Negro girl [who] now reads with the New York accent of her volunteer. This does not carry over into her speech, but she has absorbed this as part of what reading is."

Mrs. Janowitz has had failures, too, and does not ignore them, but she is less concerned with her evaluations than with her forward motion. What counts is unforced expansion, growth not by advertising or publicity but by word-of-mouth, or by help like that of the boy who showed up one day with a friend, saying, "She needs a teacher."

In materials, Mrs. Janowitz stresses the library, either at the center or nearby: "Middle-class parents have experience in running interference in libraries for their children. No one will do this for the lower-class child unless volunteers do." She thinks more highly of phonics than of "interracial" readers as basic equipment, though she has been gratified by the excitement Negro children feel when they first run into books that are in any way about them. Nevertheless, she adds, "The value of reading about families that are intact and people who have exciting adventures is that children identify with the story and vicariously share these experiences. . . . No material can be good for deprived children unless it is good for all children. We cannot afford to further alienate these youngsters by denying them the right to share the same dreams and hopes of other children. . . . New material should be judged not simply on the basis of its use of Negro or Oriental faces, but rather on its value as literature."



The one serious gap in the book is Mrs. Janowitz's failure to consider the question of how her centers can be more firmly institutionalized without losing their present value. She touches on the possibility of paying high school students to work in them, but she omits the important question of the "paid volunteer" as a recognized job for poor people, *à la* Frank Riessman. Poverty program money will almost certainly be available for this purpose, and nobody who has looked at the poverty program can doubt that such money would be better spent here than in lots of the places where it is now draining off. Mrs. Janowitz also neglects the related matter of the use of such volunteers, paid or otherwise, during the normal school day, and the extent to which the procedures she sketches are valid in the classroom itself.

Still, Mrs. Janowitz has no present reason to pick fights with the schools that refer children to her. And she understands that her problems are more manageable than those of the classroom teacher, because her children, like their tutors, are all volunteers. She does ask once, in passing, "What will happen if great hopes are placed on remedial or preschool help, only to find that their success is limited because basic changes needed in the schools are ignored?" Much of her book is quietly relevant to these necessary changes. *Helping Hands* stands beside Polya's *How to Solve It* and Strunk and White's *The Element of Style* on the small shelf of thin volumes written for the general public that must be (but won't be) part of the intellectual equipment of anyone who wants to teach in school. One can only hope that our imperceptive educators will not relegate it to the category of an odd book on an odd subject.

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Religion and the Schools

Freedom in Education: Federal Aid for ALL Children, *by Virgil C. Blum, S.J. (Doubleday, 235 pp., $4.95), and* ***God in Education: A New Opportunity for American Schools,*** *by Niels C. Nielsen, Jr. (Sheed & Ward, 245 pp., $4.95), examine two different aspects of the church-state issue in education. The reviewer is a member of the Fordham University faculty and co-author of the forthcoming book "The De-Romanization of the American Catholic Church," which Macmillan will publish in May.*

By EDWARD WAKIN

FROM THE vantage point of Catholic concern about American education, a Jesuit argues for *Freedom in Education* and, predictably, his subtitle, "Federal Aid for ALL Children," means, especially, federal aid for parochial schools. From the Protestant perspective, a Methodist professor of philosophy and religion argues for *God in Education,* and subtitles his book "A New Opportunity for American Schools." Predictably, his focus is on the public school, where he wants a fourth R (religion) added to the curriculum.

Both books stem from the recurring American concern about the importance and usefulness of education for religion. As a result, Virgil C. Blum, a Jesuit professor of political science at Marquette University, and Niels C. Nielsen, Jr., a professor at Rice University, have written companion pieces.

Father Blum has developed a skillful, convincing argument in favor of federal aid for church-related schools. For those in need of debating material, the presentation is inclusive and ingenious. The argument, adroitly supplemented by Protestant and Jewish statements, is steeped in ecumenism. Professor Nielsen is equally effective in presenting his thesis that "specific information about religion has a legitimate place in the public school curriculum."

While both authors deserve to be commended for their efforts, their books cannot be strongly recommended to either educator or layman who wants analysis rather than argument, provocative proposals rather than persuasive polemics. Father Blum's presentation suffers, in particular, from the fact that federal aid to parochial schools is no longer a burning issue, though the ways and means of aid are still only partly worked out.

Actually, the significant questions concerning Catholic schools (obviously Father Blum's primary concern) are those matters which Father Blum takes for granted or ignores. If he had probed them, his discussion would have been more significant, though less effective as argumentation. For instance, he assumes that Catholic education is a success in achieving its self-defined goal of imparting religious values and commitments. This has not been established by any means. He assumes that good Catholics must believe in the present patterns of Catholic education almost as an act of faith—rather than as distinctively American phenomena rooted in nineteenth-century conditions. He also assumes that no alternatives to the present costly Catholic enterprise in education can be satisfactory, and he overlooks the grow-

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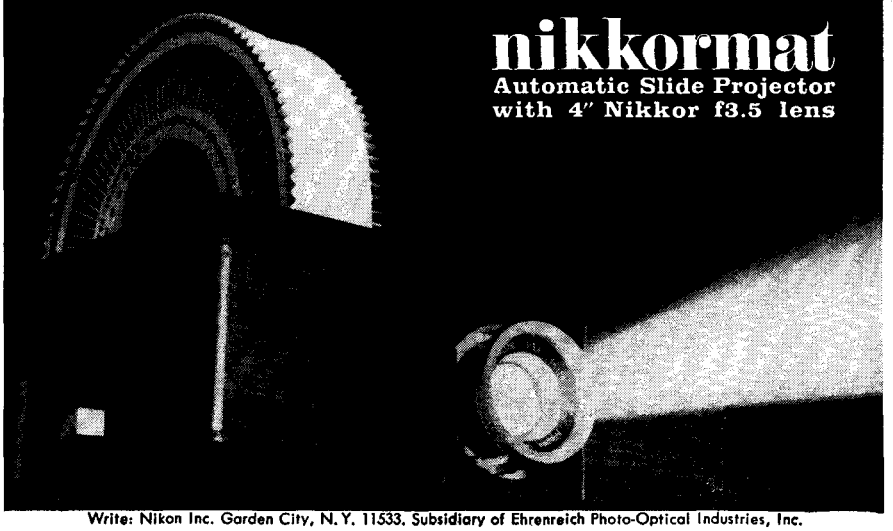

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ing majority of Catholics who cannot be accommodated by Catholic education.

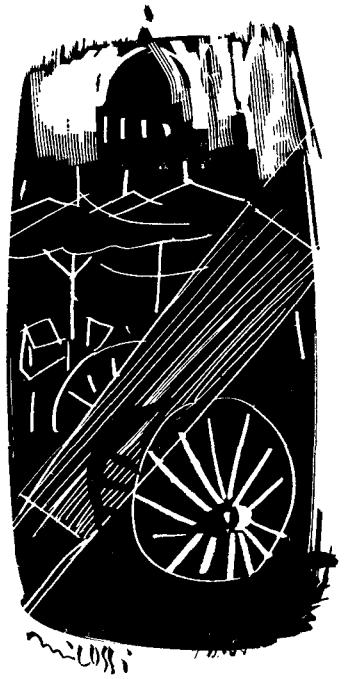
In pursuit of his argument, Father Blum is also uninhibited in dragooning cause and effect, as in the following sample: "Moreover, if Catholic parents fail to become involved in the struggle for freedom in education, the inevitable will happen—the collapse of God-centered education in America and the complete secularization of our culture."

Dr. Nielsen pursues his theme with more finesse and with originality. He commands attention with his discussion of the role of religion in education and in culture and is particularly impressive in his section on Communism and religious education.

But he is vague on his main point, the place of religion in the public school curriculum. He does not make clear what would be taught or how these studies would vary on the different educational levels. He argues convincingly about the need for knowledge about religion, but he also wants religious values to be imparted, a plea that is presented with more rhetoric than realism.

Actually, both these books are more concerned about religion than education, and in this respect their authors reflect the anxiety of churchmen and the churches about the relevance of religion in America today. In their shared concern, both authors gloss over the position of the schools as creatures rather than creators of the society that surrounds them.

America's faith in faith depends on church, home, and the society at large, not on the school alone. But both authors stage their main battle in the classroom. The results are two impressive debating performances, but inadequate and disappointing contributions to the problem of freedom and God in education.



Pennsylvania

Continued from page 67

wark of public higher education. The largest of them, Indiana State College, this year turned away thousands of students, including many well up in the top half of their high school classes with combined SAT college board scores of more than 1,000. Some of the other colleges had to be just as choosey. For this reason alone, the politicians, pushed by angry parents, are far more alert than ever before to the needs of the state colleges. A crash building program is in the works. Appropriations have been going up. But the state colleges have yet to build enough muscle to edge the private colleges from their favored positions. New at being anything else but teacher colleges, they lack the academic glitter of a Penn or a Pitt. And their public positions lack both strength and focus.

The balance of power in Pennsylvania's higher education arena might be far different were there a state university to champion the cause of public higher education. But there is no such animal. Penn State is the land-grant institution, and is considered to be the state university. Yet it is a private corporation over which the state has no control.

While every other state university in the land either is run by the state or has a majority of its governing board representing the public, Penn State's board is a bizarre combination with less than a third of its membership public and its proceedings closed to public and press. Nine of the thirty-two members are elected by the alumni, and another dozen represent farm and industrial groups. Year after year, this lineup reflects the stubborn influence of rural conservatism and the old-line industrial establishment. There is usually a representative of Big Steel on the board, and one from the coal industry, and one from the power industry, and one from the Pennsylvania Railroad. This is a hard-working board, fiercely ambitious for Penn State, but it is nonetheless removed from, and sometimes contemptuous of, the broad public interest.

The results show through clearly. On the academic side Penn State is coming on strong. With its president, Eric Walker, a blunt, brilliant engineer-turned-administrator serving as the prime mover, it can lay claim as possibly the best state university in the East. But Penn State is rapidly getting beyond the reach of most students. The egalitarian spirit that marks so many good state universities, the concern for the chances of the average qualified student to go to college, are conspicuous by their weakness at Penn State. Tuition, room, and board charges are high. More remarkable is the trend in admission policies. This year Penn State, taking only boys from among the top fifth of their high school classes and girls from among the top tenth, qualified as one of the most exclusive colleges in the state.

From time to time Penn State comes under fire for its policies. But rarely does the criticism hit at the root trouble: the university's public-private schizophrenia. And rare is the acknowledgement that as long as Penn State remains under private management, state-aided

Elements of a Master Plan for Higher Education in Pennsylvania

MAJOR RECOMMENDATIONS on all aspects of higher education in Pennsylvania for the present and near future have been made to the State Board of Education by a Consultant Panel from the Academy for Educational Development. Among these proposals:

► The State Board of Education should act as the authority for over-all planning and coordination of universities and colleges in Pennsylvania; this to include the budget-review and budget-recommending functions for the Pennsylvania State University, the State College, the Community Colleges, the state-aided private institutions, and any other institutions that apply for state aid.

► The board should establish a rationale for: a) the private institutions included on the list of those provided state aid; and b) the amounts provided each institution.

► The board should recommend to the Governor and the General Assembly a procedure for the appointment of public members to the boards of state-aided private institutions.

► The board should provide a vastly expanded program of student scholarships, graduate fellowships, and opportunities for loans, for residents of the state.

A limited number of copies of the full report is available from Severino Stefanon, Secretary, State Board of Education, 333 Education Building, Harrisburg, Pa.

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colleges like Temple have a powerful argument in resisting public control as the price for sharply increased subsidies.

Of all the questions to be asked about Pennsylvania higher education, perhaps the most tantalizing concerns the private colleges that receive no assistance. Will a substantial number of them eventually ask for it? How many? When? Getting on the state-aided list is not very difficult. Drexel Tech did it several years ago in a sharp exercise in lobbying and now is drawing nearly $2,000,000 a year. About twenty-five private colleges not now receiving aid are legally eligible to do so. Rumors pop up regularly that this or that college is ready to make its bid. Governor Scranton told me that in his 1962 campaign "about a dozen" colleges sounded him out on the possibility of aid. A number of people close to the scene believe that by next year, when the state has had time to digest a higher-education master plan, background for which, has been prepared by outside consultants, several colleges may make a serious move for public funds.

ONE bright note has been the creation by the Scranton Administration of a policy-making State Council of Higher Education. But beyond what any committee can decide lies the problem of changing a whole climate of thought in Pennsylvania. Here is a state in which higher education spending is still treated more in the welfare category than as a social and economic investment. Within this framework goes a widespread assumption that, somehow, private is more respectable than public and that, even though big chunks of tax money are going out to private colleges, it would be decidedly impertinent for the government to ask for a dominant say in how the money is spent.

On the federal level, aid to private colleges is a newly accomplished fact. In Pennsylvania, political realities alone dictate that it is here to stay. But up to now the Pennsylvania system has demonstrated that, left to their own consciences, privately controlled colleges will not let the public interest be the prime guide to their decisions. It is unfair to these colleges, and to everyone else, to pretend otherwise. The only recourse the public has is to impose rules tough enough to make the colleges getting public help play the game according to the public good.

LITERARY I.Q. ANSWERS

1. Sejanus. 2. lifeblood. 3. Marlow. 4. capriccio. 5. dismayed. 6. Arjuna. 7. julienne. 8. Augie March. 9. Septuagint. 10. Procter. 11. Casanova. 12. duedecimo.

"Sinful" Student

Continued from page 71

supreme importance of purely personal honor, honesty, and integrity—seems to be declining. . . . It is my conviction that though men may be no more wicked than they always have been, they seem less likely to be ashamed. If everybody does it, it must be right. Honest, moral, decent mean only what is usual. . . . It is indeed inevitable that the so-called social conscience unsupported by the concept of personal honor will create a corrupt society."

A college has the obligation to challenge the concept of "what is right by all" and of the consequent exemption of the individual from the responsibility of making his own decision on how to lead his life. We have had enough of the idea that dignity and respectability automatically descend upon any man—so long as he does not offend the social conscience.

Another approach important to higher education is to widen the scope of what is meant by the word "morality." Surely morality is concerned with something more than plagiarism, intoxication, and promiscuity. Surely morality includes justice, integrity, and loyalty to a cause worth espousing. Certainly morality includes the courage of conviction, as well as the courage to admit error and false judgment. In this larger context, there is not a single discipline in academia which does not have something of consequence to say about the moral man in our society.

In his splendid little book *The Liberties of Wit,* Robert Lane asks, "How is it that universities can so order their affairs as to slight the very essence of their function: imparting an understanding of how to understand, explaining the nature of explanation, showing how to weigh, test, verify the knowledge that we think we know?" And he concludes, "Surely the better part of wisdom is in knowing how to be wise."

This leads us to still another approach: the effectual transfer from integrity in ideas to integrity in life, from the logic of learning to the logic of living. What point is there to the educational process if we do not make use of integrity and logic as tools in the pursuit of both truth and happiness? The educated person has an extra obligation not to allow emotion to rule his life. If he does, he denies the centrality of reason. Instead, he must use reason to help him find for himself the link between mind and value, between knowledge and wisdom. The principles which call forth allegiance within the academic community ought to be those which serve to guide the process of moral choice in the world community. Education fails when this transfer is neither acknowledged nor made effective.

—George W. Gardner.

"Moral questions do figure largely in the life and thinking of students."

In all this, we must not forget that college students in every generation have found and will continue to find some degree of tension between freedom and constriction. The occasional turmoil that results is one more indication that another group of young people is on its way to maturity. And in all this, we must not ignore the desirability of establishing limits for community living—not so much to protect the community as such, but to assist the student who becomes anxious without such definition.

Part of the strength we find in life is in the recognition that none of us ever lives his life for himself alone. The college student, too, is involved deeply with family and friends before he reaches the campus. The very pursuit of higher learning ought then to involve him with all humanity.

In his Chatham discussion, Dr. Tillich warned, "If you jump out of the experience of mankind, you court tragedy—and you should know this." He said what the rest of us would quickly echo: The student is a reasonable, humane, and supposedly effective member of an educational community. He must, therefore, think before he leaps, because a leap out of mankind is plainly neither reasonable nor sensible for one who pretends to be educated.

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Teaching about VD

Continued from page 73

tion or disorientation. There is no one way to teach about venereal disease, just as there is no one way to teach English, mathematics, or social studies. Both tradition and innovation have a place in the educational process. Traditionally, most schools introduce formal courses in hygiene or health education in the seventh grade. In these courses our youngsters are being taught about tuberculosis, measles, smallpox, the common cold—even about malaria and yellow fever, diseases that are practically unknown in the United States. By including VD in the hygiene curriculum, under communicable diseases, the school is logically extending the boundaries of its health instruction.

However, there is no reason why venereal disease cannot by incorporated in other courses: family life education, biology, home economics, social studies.

In planning school VD programs, the issue of moralizing is usually raised. Teachers have accepted, often with reluctance, the additional roles of substitute parent, part-time social worker, amateur nurse, and over-worked clerk; for teachers to take on the role of the clergyman or the philosopher would further dilute their contribution to the classroom. However, since venereal disease is contracted through bodily contact with an infected person, the teacher does not turn preacher if he stresses that the road to VD is paved with sexual promiscuity.

At what grade level should VD education begin? There is no stock answer on this point; a rigid approach could stymie a program. Each locality must decide the proper grade level, taking into consideration parental attitudes and student problems. In a school system with a high rate of dropouts and unmarried mothers, instruction in the eighth or ninth grade would be in order. Another school system might decide that instruction should begin in the eleventh grade.

Approached without butterflies in the stomach, successful venereal disease teacher-training can be achieved. In perhaps no other area of health education is as much help available. School administrators will find that public health departments and medical societies are eager to assist.

Audio-visual aids are available through state health departments. A widely-used aid is an animated film, *A Quarter Million Teen-Agers*, produced in conjunction with Los Angeles City Schools, which effectively presents the pertinent information. A teachers' handbook that offers intensive guidance has recently been issued by the venereal disease branch of the United States Public Health Service. The Kansas and New Jersey state departments of education, in cooperation with their respective state health departments, have prepared teachers' guides which highlight the history, cause, symptoms, and treatment of venereal disease and the program for its control.

When educators talk about venereal disease, fears of religious opposition are voiced either around the conference table or in whispers after the meeting. Such diverse areas as Washington, D.C., the states of Kansas and Ohio, and the cities of Houston and Los Angeles have successfully introduced the subject in the curriculum. The school systems which have accepted the challenge of VD education have not been confronted with outraged parents or incensed religious leaders.

Father Francis L. Filas, head of the theology department of Loyola University, writing in the Jesuit weekly *America*, answered the argument of church disapproval: "It will interest Catholics—and, let us hope, Catholic critics of parochial schools—to know that VD education programs have been introduced more easily and with far greater cooperation in the Catholic parochial schools than in certain public schools. In these latter, the school boards or school administrators have feared to bring up the subject and have mistakenly thought that religion was against the idea."

Venereal disease education cannot be foisted on a community. In those instances where it was successful, parents and civic and religious leaders gave full support to schools and public health agencies. Often parents and community leaders were in the forefront. In Los Angeles, for example, the parents' associations sparked the implementation of a VD education program.

It is not suggested that the introduction of venereal disease education in our schools will of itself result in an immediate reduction in the VD rate. But complex problems—if they are ever to be unraveled—need to draw from the wellsprings of our educational resources.

Venereal disease education in our schools can strengthen health instruction and help eradicate diseases that pose a danger to the individual and the community.

Bill of Rights

Continued from page 69

well as California, set up active committees to encourage lawyers to serve as lecturers on the Bill of Rights in public schools. The New York City schools have begun to introduce a program on concepts of civil rights and liberties. And Columbia University has just announced a new Center for Research and Education in American Liberties.

California's experiment, however, has moved farther than most toward effective teaching in this area. It is unique because it is not being developed in one school district or one university or college, but is the result of the cooperative effort of members of the State Board of Education, university and college educators, classroom teachers, lawyers, and community leaders. If present plans are brought to fruition, it is even possible that the First, the Fifth, and the Fourteenth may become as familiar to California's future generations of high school graduates as space flights, folk singing, and sports cars. And if the movement spreads, it will be good for the whole country.

Findings of the National Citizenship Test

LAST NOVEMBER, CBS News broadcast a National Citizenship Test during which viewers were asked to answer forty-two questions on their rights, obligations, and responsibilities as U.S. citizens.

The test was drawn up by CBS with the aid of lawyers, police, professors, and educators. The Opinion Research Corporation helped administer the test, prior to the broadcast, to a representative cross section of the American adult population. Their average scores for the whole test are given below—a perfect score is 100; the lowest passing score is 60. Significantly, scores went up with the educational level.

Average nationwide score	63
5 per cent	86 or higher
14 per cent	76-85
47 per cent	60-75
34 per cent	below 60

Four special groups of citizens were also tested. Their average scores:

Congressmen and wives	85
Political workers in Philadelphia	83
High school honor students in St. Louis	83
League of Women Voters in New York	72

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Disarmament

Continued from page 25

national inspection adequate to report any violations, including those that related to excessive levels of armaments retained illegally in contravention of the quantities authorized for that phase of the disarmament process; and 2) the simultaneous and pioneering development of stronger international institutions for keeping the peace and for insuring that all change would be peaceful, to the point, as Secretary of State Herter had said in 1960, "where aggression will be deterred by international rather than national force."

The keynotes of the Western draft are gradual and peaceful change, maintenance of the existing balance, open reassurance, and international peace-keeping. The keynotes of the Soviet draft are disruption of the existing balance, secrecy, reliance on verification largely under national management, and the big-power veto in the Security Council.

The Soviet draft treaty was and remains unacceptable to the United States and to Great Britain. As we put it at the time, it was not a true plan for disarmament but rather a plan to disarm the free world. It would virtually have forced the United States to give up at the start those arms on which it had placed a heavy reliance for the defense of itself and its allies, and in which, as a sea and air power, it had marked superiority. The plan would have forced the withdrawal of the United States from a number of overseas bases and gravely weakened its alliances. The result would have been to give a major advantage to the Soviet Union.

These Soviet proposals have not been significantly amended. For a while there seemed to be a glimmer of hope that some compromise suggestion on the immediate destruction of delivery vehicles might be in the making, when Foreign Minister Andrei Gromyko proposed at the General Assembly in September 1962 that in the process of destroying vehicles for the delivery of nuclear weapons during the first stage "exception be made for a strictly limited and agreed number of global intercontinental missiles, anti-missile missiles and antiaircraft missiles of the ground-to-air type," which each nuclear power could keep, exclusively on its own territory, until the end of the second stage.

A year later Mr. Gromyko told the same body that "limited contingents of intercontinental, anti-missile and anti-aircraft missiles should remain at the disposal of the Soviet Union and the United States in their own territories . . . until the end of the third stage," that is, until the end of the disarmament process. In February 1964 Mr. Tsarapkin indicated that as part of the proposed "nuclear umbrella" the two powers should retain the following: 1) intercontinental ballistic missiles, 2) antimissile missiles, and 3) antiaircraft missiles in the "ground-to-air" category. All of these would be located on Soviet and United States territory only, and under "strict control" at the launching pads. No further explanation has been offered.

It is clear from this brief summary that the hopeful estimates of the significance of Gromyko's 1962 statement were misplaced. There has been no forward movement. We have made numerous efforts to find out just what the Soviet government had in mind, to bring the discussion down to concrete details, to find out how many delivery vehicles would be included in the proposed "nuclear umbrella," and to ascertain how the desired end might then be verified effectively. We have met with a blanket refusal to go beyond the either-or demand that we either accept the idea "in principle" or not discuss it at all. Since we obviously cannot accept such a one-sided proposal "in principle," there has been no progress on this crucial topic.

It may be worthwhile at this point to take cognizance of the argument so often advanced by the Soviet Union that the U.S. draft outline does not, *in Stage I*, provide guarantees against nuclear war, whereas the Soviet proposal for the elimination (or virtual elimination) of nuclear delivery vehicles does. The fact of the matter is that there is a broad "twilight zone" in which it is factually impossible to draw the distinction between vehicles that are "capable" of delivering nuclear weapons and those that are not. The Soviet draft allows for the production of rockets subjectively characterized as being for "peaceful purposes."

Thus, in order to achieve the Soviet claim of a guarantee against nuclear war in Stage I, the Soviet draft would have to provide for the elimination of every vehicle that *could* carry a nuclear weapon. This definition would include a large number of conventional aircraft, submarines, and surface warships. But the Soviet draft, as amended, proposes only to reduce conventional military aircraft by 30 per cent during the first stage and does not deal with other conventional aircraft at all. This brief statement, given by way of example only, serves as the merest indication of the imprecision and the dangers concealed in the Soviet draft treaty.

Perhaps it will be clear by this time why the discussions have been so tedious and unproductive. Nevertheless, we continue to talk, because it cannot be predicted when some measure of agreement might suddenly become possible, and also because something may be learned in the process of analysis and talking.

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(Continued on page 92)

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(Continued from page 91)

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MEMBERS EXCHANGE HOMES for rent free vacations. Write: Vacation Exchange Clubs, 550 Fifth Avenue, New York 10036.

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APARTMENTS AVAILABLE

For Rent—Furnished

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For Summer Rental

2½ ROOM APARTMENT, East mid-Manhattan. Air conditioner, doorman. Beginning April for six months. One person only. References. $160. 212-RE 4-1249.

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(Continued on page 94)

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VACATIONS

(Continued from page 93)

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Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Nietzsche implies that no woman who knew that she was well dressed ever did this (followed by *cold*).	72 165 150 31 156 127
B. Statement combining facts and error, frequently used as a subterfuge to avoid blame (comp.)	120 94 103 65 155 5 152 160 67
C. Stiff form of croquet, formerly much played, on a special court which permitted carom shots.	47 128 174 186 203
D. An "everlasting" flower.	201 13 21 116 180 25 126 28 102 53
E. Place of temporary punishment for penalized ice-hockey players (2 wds. not in WNI but used for ten years by sportscasters).	39 85 182 49 105 63
F. Colloq., with great force and violence (3 wds.)	82 199 153 61 37 187 171 99 44 178 129 17 198 118
G. Nickname for collegiate institutions of the U.S. East, from certain similarities of campus (2 wds.)	80 3 40 192 169 83 106 175 142
H. Roofed platforms, open on all sides, for certain summer entertainments.	132 62 114 30 20 119 89 197 48 154
I. Conveyed hither.	96 50 64 12 87 73 95
J. Corroded the surface of, as if with acid.	77 167 18 107 133 110
K. Corrected or changed by hand something mechanically produced.	177 4 108 195 162 11 26 56 134
L. Gymnastic apparatuses a great feature of the circuses of today.	81 78 6 146 60 112 68 139
M. Closely united, as a family.	123 7 144 57 188 43 135 170
N. Shape of one of the constantly seen road signs warning motorists.	29 8 158 109 117 46 148
O. Second-largest Aleutian Island.	97 33 191 59 101 1 164 42
P. Majestic.	131 2 86 16 45
Q. Converted from one nature to another.	15 143 74 137 159 125 51 122 147 183
R. Auditorium maintained by and for women graduates (2 wds.)	22 200 35 75 104 181 140 184 157 172 151
S. Journeys in S. Africa, esp. if arduous or as part of a migration.	92 161 179 202 41
T. What *Faithful Tray* did before he *wet his lip* (in *Struwwelpeter*).	79 176 55 34 27 149
U. Washington Irving's creation "one of the best known characters in all American literature."	32 52 93 38 76 185 115
V. Irritated.	36 24 66 90 145 113 71
W. Consecrated to a purpose.	23 19 141 189 58 70 138
X. As a verb, write hastily; rake together hastily; as a noun, an established game of great popularity.	14 163 98 121 84 69 193 91
Y. Straightforward; complete.	111 130 100 88 9 194 168 190
Z. Liqueur, esp. one flavored with bitter almond.	10 54 166 124 173 196 136

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

		1 O	2 P	3 G	4 K	5 B	6 L	7 M		8 N	9 Y	10 Z	11 K	12 I	13 D	14 X	15 Q
16 P	17 F	18 J	19 W	20 H		21 D	22 R	23 W	24 V		25 D	26 K	27 T		28 D	29 N	30 H
31 A	32 U	33 O	34 T		35 R	36 V	37 F	38 U	39 E	40 G		41 S	42 O	43 M	44 F		45 P
46 N	47 C	48 H		49 E	50 I	51 Q	52 U	53 D		54 Z		55 T	56 K	57 M	58 W	59 O	60 L
61 F	62 H	63 E		64 I	65 B		66 V	67 B	68 L		69 X	70 W	71 V	72 A	73 I	74 Q	75 R
76 U	77 J	78 L		79 T	80 G	81 L	82 F		83 G		84 X	85 E	86 P		87 I	88 Y	89 H
90 V	91 X		92 S	93 U	94 B	95 I		96 I	97 O	98 X	99 F	100 Y		101 O	102 D	103 B	
104 R	105 E	106 G	107 J	108 K		109 N		110 J	111 Y	112 L	113 V	114 H		115 U	116 D	117 N	118 F
	119 H	120 B	121 X	122 Q		123 M	124 Z	125 Q	126 D		127 A	128 C		129 F	130 Y	131 P	
132 H	133 J	134 K	135 M		136 Z	137 Q	138 W		139 L	140 R	141 W	142 G	143 Q	144 M	145 V		146 L
147 Q	148 N	149 T	150 A	151 R	152 B	153 F	154 H		155 B	156 A	157 R	158 N		159 Q	160 B	161 S	162 K
163 X	164 O		165 A	166 Z		167 J	168 Y	169 G		170 M	171 F	172 R	173 Z		174 C	175 G	176 T
177 K	178 F	179 S	180 D		181 R	182 E	183 Q		184 R	185 U	186 C	187 F		188 M	189 W	190 Y	
191 O	192 G	193 X		194 Y	195 K	196 Z	197 H	198 F		199 F	200 R	201 D	202 S	203 C			

Solution of last week's Double-Crostic will be found on page 14 of this issue.

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The Couth Vermouth

For a truly civilized Martini, don't stir without Noilly Prat. Admirably subtle. Correctly pale. And *dry* as only a French vermouth can be. Show you know your Martinis by mixing with Noilly Prat. The couth vermouth.

Don't Stir Without Noilly Prat

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